

Melodrama According to the Stars of Broadway

THE

NEW

YORK

DRAMATIC MIRROR



MAY 24, 1911
PRICE TEN CENTS

White, N. Y.

MARGARET LAWRENCE

"A Plea for the Stage Child," by Edwin Milton Royle



MARGARET ILLINGTON



LEONORE HARRIS



OLIVA DEPP



THOMAS A. WISE



PAULA MARR AND WILLIAM COLLIER
IN "THE DICTATOR"



MARGUERITE CLARK



BEN BENTON ISABELLE LAMON WILLIE COLLIER JR. GENEVIEVE TOSIN
IN THE JUVENILE PRODUCTION OF "ROMANDER WALK" WHITE 47

SOME OF THE SEASON'S FAVORITES

**THE DRAMATIC MIRROR
COMPANY**

HARRISON GREY FISKE . President
LYMAN O. FISKE, Secretary and Treasurer
121 West Forty-second Street, New York
Chicago Office, 40 Grand Opera House Bldg.
Otis L. Colburn, Representative.
Published every Wednesday in New York
Registered Cable Address, "Dramirror."
Entered at the Post Office as Second-Class
Matter

THE NEW YORK
DRAMATIC MIRROR
ESTABLISHED JANUARY 4, 1879

SUBSCRIPTIONS

One year, \$4.00; six months, \$2.00; three
months, \$1.00. Foreign subscription, one year,
\$3.50; Canadian \$3.00, postage prepaid.

The Dramatic Mirror is sold in London at
Pall Mall American Exchange, Carlton and
Regent Streets, and Daw's Agency, 17 Green
Street, Charing Cross Road, W. C. The
Trade supplied by all News Companies.

ADVERTISEMENTS

Twenty-five cents an agate line. Quarter-
Page, \$35.00; Half-Page, \$65.00; One-Page
\$125.00.

VOLUME LXV

NEW YORK, WEDNESDAY, MAY 24, 1911

No. 1692

A Catholic Crusade

THE American Federation of Catholic Societies, said to have a membership of one million persons, naturally inhabitants of cities, has issued a manifesto signed by Archbishops MESSMER, of Milwaukee; O'CONNELL, of Boston; McFAUL, of New Jersey, and BLENK, of New Orleans, and minor clergymen and laymen of note, against what are declared to be immoral or demoralizing plays.

This document, which is being addressed to managers in the larger cities, declares that public morality and "the welfare of the nation" are menaced by theatrical managers who produce such stage presentations as Salome, The Easiest Way, The Blue Mouse, The Soul Kiss, The Girl from Rector's, The Girl in the Train, The Girl in the Taxi, Alma, Wo Wohnst Du? and La Samaritaine.

This powerful Catholic society has undertaken a crusade "to keep the theatre from becoming a pesthouse of moral infection," and it declares war on plays that "mock at sacred things and moral principles which the Christian holds in highest respect."

The theory of this movement is that the themes of "divorce, free-love, infidelity, and other kindred subjects which American dramatists are writing into their plays and which producers are importing from abroad, are not wanted by the ordinary playgoer, but are put on to please a vain, vulgar crowd of debauchees." The Federation demands of theatrical producers and managers "that vulgarity, indecency, and immoral suggestiveness be entirely eliminated from all plays, programmes, advertisements, and posters," and it requests that the Bill Posters' Union, "in accordance with the promise made to the American Federation of Catholic Societies, shall take notice of the demand." In the interests of "the country and the people, as well as of religion," the Federation requests its local bodies and members "to express their disapproval of the low theatre and to avoid conscientiously all exhibitions of a low tendency, all salacious subjects, all plays that directly or indirectly ridicule or misrepresent religion and Catholic practices, or that offend chastity or modesty, either in performances or costumes."

A specific case which is not dealt with in this propaganda of the Catholic purpose may be mentioned as that of the drama produced in Kansas City recently dealing with the divorce question. THE MIRROR carried a story of this play, which dealt with a Catholic family. A wife, earning her own living and supporting a drunken husband leaves him, but is induced by her priest to return. A child is the result of the reunion, and the husband becomes worse than before, when finally the young wife and mother determines upon a divorce. This play was denounced by the local Catholic bishop, who warned persons of that faith against witnessing it.

Is the theatre to-day really so bad, or is this movement typical of one of the reactionary tendencies of the Catholic Church?

No one conscientiously concerned with the theatre can question that plays are produced that never should be exploited, but the Catholic Federation errs when it assumes that "the theatre has deteriorated to a wofully great extent." And it ignores one truth which has always been apparent to students of the theatre who survey it as a whole, without prejudice, and uninfluenced by special considerations of religious policy. That truth relates to the always narrow appeal of the salacious play, which never survives a limited curiosity, and which most decent persons avoid without being told to shun it. And the same study of the theatre will show that it has not deteriorated, to a "wofully great" or any other extent. The wholesome, uplifting, inspiring, or innocently amusing drama is as evident as ever, and in an even greater number of examples. Most questionable plays will die quickly without a special ban, but nobody will seriously object to a hasten-

ing of their end by the Catholic Federation or any other religious or morally purposed organization.

An unbiased and analytical view of the theatre to-day—not by a person concerned in the theatre, or by a person hampered in act and conscience by religious exactions and traditions—would, in fact, disclose that the theatre is no worse than it has been for ages. It would probably show that the theatre on the whole is better than ever.

There are some subjects treated in drama to-day and objected to by religionists as contrary to ancient doctrines of the church that an enlightened and progressive public has indorsed and will continue to indorse.

Life nowadays is not as life was centuries ago. It is more thoroughly instructed, and has a finer tendency toward the good of the many. The theatre reflects something of this, in the practice of a function that cannot be denied and that narrow declarations as to its purpose cannot affect.

The Actors' Fund

THE ACTORS' FUND OF AMERICA has always needed—as it needs to-day—the co-operation of all members of the theatrical profession. The Fund has been maintained for some thirty years by occasional and exceptional efforts upon the part of unselfish members of the profession, who have given their time and services to its requirements.

In spite of the acquisition of very large sums at long intervals, through fairs and the like, the Fund never has had a capital adequate to the demands made upon it by the necessities of those persons to meet whose misfortunes it was originally founded.

It should not be, but it is a fact, that the great bulk of the profession of the theatre is negligent of its duty toward the Fund and careless as to what the future may have in store for this great charity. The improvidence of theatre folk is traditional. It is less marked to-day than formerly, because the theatre has become more definitely a great business institution; but the rank and file of the profession are in a measure unthrifty even in the face of this change in the aspect of their field of work. Their calling itself encourages carelessness as to the future, for it is often pursued haphazardly, for brief terms of engagement, and under other transitory conditions. Yet there are few among the profession that cannot afford yearly the insignificant sum that would entitle them to Fund membership and that, in case even of the qualifying of one quarter of the whole number of persons engaged in the field of amusements as Fund members annually, would insure this great charity against all demands made upon it and render unnecessary the exceptional efforts which inevitably must be resorted to in order that the obligations to those who need its ministrations may be fulfilled.

In all the years that the Fund has existed, it is safe to say that those who have served it as officers and administrators have done so unselfishly and honorably. It has been a work of love, with no thought of tangible reward. The Fund has been one institution of the American Theatre about which there could be no reasonable question as to conduct, and no insinuation of ulterior motives. The men who have administered it have been honored in their profession, and they have reflected this estimate of them in the work they have done for it.

Any effort now to inject any phase of the politics that characterizes contending theatrical management into the affairs of the Actors' Fund of America would be mischievous and deplorable. Those who assume that the business methods of the Fund may be assailed or questioned by the trickery or worse that characterizes ordinary politics should be rebuked by the profession in no uncertain terms. The Fund offers no arena for cheap ambition or adventurous experiment by persons who do not know its history and who apparently are ignorant of its history and purpose.



THE USHER

LYMAN B. GLOVER, long a capable and influential dramatic critic in Chicago, has now for some years been in management, his field being the vaudeville.

In a recent article in the Chicago *Sunday Tribune*, Mr. Glover emphasized the fact that decency on the stage, in all its departments, pays.

"The great general amusement seeking public is a decent, respectable class," he says, "and the author, the manager, or the actor who thinks differently makes a big mistake. The men and women who support this country and its institutions, whether entertaining or instructive, belong to the great middle class—the same sensible, pleasure loving, hardworking middle class—whose members only stand for the best in life."

"Technique and style may cover a multitude of sins of vulgarity for those who commonly are described as 'high browed,'" continues Mr. Glover. "The fashionable set sometimes affect what they call a 'sporty' curiosity in the under side of life; the ignorant and frankly vulgar may contend that nothing can evoke a laugh unless it is suggestive; but the well meaning fathers and mothers who form the bulk of our population are not at all backward in showing their disgust of any humor that is not clean or any action that is suggestive."

All of which is true of the cities of this country, as a rule, and it is true also of New York, where the better class of persons—residents—turn over questionable theatre offerings to the throngs temporarily within its gates.

Actors are credited with a self-possession amazing to many persons who lose control of themselves easily. But that old-time actors were even more self-contained than those of these days is apparent from the many anecdotes of their exhibitions of what nowadays is called "nerve."

The *June Strand* tells a good story of Banister. On one occasion a gentlemanly-appearing person walked boldly up the steps of St. Stephen's, passed the various officials, turned into the House of Lords passage, and in a self-possessed manner entered the robing-room.

"Lord Normanby's robes."

The attendant looked surprised.

"But, my lord—" he began.

"I know it's absurd," said the stranger; "but my tailor cannot finish my robes in time, and I must attend this sitting. Lord Normanby was so kind as to offer— You understand?"

"Oh, certainly, my lord," responded the rober, obviously.

The crimson and ermine was produced and donned, and the pseudo-peer strolled into the House, where a few peers were waiting, administered a series of

affable nods right and left, and finally took his place on the woolsack. For full thirty seconds he sat there, while those present tried to collect their faculties. Then he slowly arose and, remarking to the clerk, "How stupid of me! I now remember I have an appointment elsewhere," retired from the chamber. In the robing-room he remarked, "Thank Lord Normanby, and tell his lordship I have just recalled a pressing appointment with the King."

"Yes, my lord. What name?"

"What name?" echoed the other, in assumed astonishment. "What name? Really, my good fellow, you must be careful—very careful. It does not do to forget yourself in this assembly. But I will overlook your slip this time. Good morning."

That evening it was known at the Beefsteak Club that Banister, the actor, had won a bet of £50.

W. W. Saunders, who represents Maurice F. Raymond, internationally known as "The Great Raymond," is a Western lawyer who gave up a lucrative practice to follow the fortunes of his principal.

That Mr. Saunders is a keen observer of things theatrical is shown in a letter which he writes to *The Minion* from London, where he is now sojourning. "When I sailed on the *Lusitania* March 1, I expected to remain in London about a week," he says, "but somehow things they never went the way that Mr. Mean-to meant, and that week has lengthened into seven. This I am not regretting, as London has furnished me excellent entertainment. My experience as a playgoer here has been interesting and has brought me to a conclusion on a question that I have heard much discussed, viz.: 'Are the auxiliary or stock members of the London companies better trained, more conscientious or more gifted than those of the better class of American companies?' My answer is an emphatic no. Nor are there such frequent graduations from the ranks to stardom in this country as in America. Here one born into a certain station or class expects to remain there through life. The same feeling seems to pervade the theatre—a sort of resignation to one's fate."

"Not so with the American," continues Mr. Saunders. "Instead it is a case of 'get there, Eli,' in spite of all obstacles, and I am positive that a much larger percentage of the members in support in American companies are equipped to shine when the psychological moment arrives."

The *London Police* thus newsily chronicles a Gillette future:

"I am sorry to hear that William Gillette has informed Charles Frohman that he has given up all idea of having a London season this year, and that

he intends to devote his spare time to the writing up of a new play of a strongly dramatic kind."

And this, of an internationally known author:

"Many admirers of the work of Henry Arthur Jones will regret to learn that, owing to somewhat serious indisposition, he has been compelled to give up all work for the present. He is now in a nursing home in the country."

The sales of antiques that have exercised collectors and multimillionaires of late have not been confined to rare books.

The relics of Lady Meux—who was formerly an actress of little note—at Theobald Park, a fifteenth century manor, have held some attention during the past few days.

One of these relics is a carved oak staircase, which had long been in the museum of the late Sir Henry Meux. It is believed to have been trodden by Queen Elizabeth, James I., and Charles I., who were entertained at Theobald Manor by William Cecil. It was bought by Captain Claude Sowther, a member of Parliament, for \$4,025.

Another curio is a set of Charles II. dinner plates supposed to have belonged to Nell Gwyn in her more sumptuous days.

There was a rumor in London the other day, according to a usually veracious cable of news from that capital, that Arnold Daly had committed suicide.

Mr. Daly went to London under management of F. C. Whitney, as announced, "to appear in all of G. B. Shaw's plays." The Usher, when this was made known, it will be remembered, wondered if so much Shaw would not pall upon Mr. Daly.

Mr. Daly has appeared—it is reported successfully—in *Arms and the Man*. The rehearsals, however, were conducted with Mr. Shaw looking on and offering suggestions, which, it is assumed, the author conceived to be timely. And Mr. Daly was retorting in kind.

It will be wonderful if the sounds of friction between this pair of aggressive intellectuals are not eventually heard above the roar of London traffic.

On the bottom of this page is an interesting picture of a scene from Julius Caesar as this tragedy was produced by the Denver, Colo., Young Men's Christian Association recently under direction of Granville Forbes Sturgis.

Such a production is unusual for such an association, and the event shows the ever-increasing hold of the drama on organizations whose traditions have been against the theatre and all its works.

That the representation had dignity is apparent from the scene reproduced here.



A. A. Lorenz.

SCENE FROM ACT III OF "JULIUS CÆSAR"

As presented by the Circle of Dramatic Art, at the Denver Y. M. C. A.



A PLEA FOR THE STAGE CHILD

By EDWIN MILTON ROYLE

WE CONFRONT a serious situation, because the opposition to the stage child is only part of the attack upon the stage itself. Does this sound archaic and impossible in this year of grace? Listen to Miss Jean Gordon's statement before the third annual Southern conference on women and child labor in Atlanta recently: "I have found these conditions (in factories, mills, laundries and other places) not half so bad as those of the stage. Right now there are 60,000 white slaves in America, and you would be astonished at the percentage of those coming from the stage." The stage and the stage child have been under scrutiny a great many years, and, as is usual with our opponents, Miss Gordon does not substantiate her sweeping statements. Once in a while they get reckless and specific, as when they say: "The life insurance actuary tables show that the rate of mortality among actors and actresses is higher than among the occupations you class in child labor legislation as extra hazardous. They (insurance companies) are so discriminating today against this employment." This bold misrepresentation was specific and therefore easily disproved by reference to the insurance companies themselves.

Then, again, they attacked the conditions of the stage and stage child in New York City. Here, too, they showed a disposition to establish one or two facts, and these misrepresentations were covered by sworn affidavits. There is no law against ingenious and acrobatic lying, but there is a law against perjury. I understand Miss Gordon and a corps of paid investigators have descended upon the stage wickedness of New York and are about to indulge in some "facts." We hope they will follow our method and furnish affidavits.

Briefly the situation as to the stage child is this: The friends of the drama and of the child, men like Rev. Percy S. Grant, Rev. Thomas Slicer, Prof. William Lyon Phelps of Yale, Hamlin Garland, Hamilton Wright Mabie and others of equal sincerity urge a law in every state protecting the stage child. In Illinois and Wisconsin we have offered a specific law, modeled on the New York law and the English statutes, but we are not wedded to a particular form. All we ask is a law and one that will thoroughly protect the child. The more stringent, the more thorough that supervision, the better. We ask that each child's case shall be individual. We do not advocate the indiscriminate use of children on the stage. In New York we have to secure a permit from the Gerry Society or the Mayor. In England we have to get a permit from a magistrate. In Illinois we suggested an application to the Judge of the Juvenile Courts, or any other responsible magistrate, the application to be sufficiently in advance to permit of inquiry and investigation by the factory inspector or any one selected (we urged Miss Jane Addams to permit her probationary officer to act as inspectors and offered to place on the applicant a tax to pay



WHITE, N. Y.

EDWIN MILTON ROYLE

for such inspection). It is conceivable that the magistrate would want to know the age of the child, who its parents or guardians were, in what kind of a company (some are obviously first class; others are obviously not) and in what theatre it was to appear; its duties and hours; what provisions are made for its education; whether it was receiving instruction and from whom; what is its general health, etc. As the act of the magistrate is discretionary and revocable at pleasure, it follows that even the "commercial manager," who had a play revolving around the child as its vital centre or symbol, would leave nothing undone to meet the demands of the most exacting. The factory inspector is at liberty to oppose or favor the application. These two officers, then, are responsible to the state for any abuse of their authority or duties and for any neglect or abuse of the child. If these provisions do not cover the protection of the child, we ask for amendments that will.

The opponents of the stage child refuse to allow children or the individual child on the stage under any existing or conceivable circumstances. The conditions and environment of the stage child are the mental, moral and physical ruin of the child. There is no compromise with evil. Those who, like Miss Jane Addams, admit the educational advantages of acting and the drama, are not going to deprive the child of these advantages, but even the children of actors will be removed from these degrading surroundings and will be taught acting and the drama in the public schools. Now the public schools are a great institution. I suppose they are as good as we know how to make them, but they are not perfect. I look back upon my own experience in public school with horror. I hardly believe our children

will be absolutely protected from all knowledge of evil even in the public schools.

Some one asks if the theatre drills children so admirably why don't our actors place their own children on the stage. The answer is that they do. There is that "criminally lazy" Willie Collier at this writing exploiting his own child, just as his father did before him. If actors do not put their children on the stage, where do we get such families as the Kendals, the Terrys, the Jeffersons, Drews, Barrymores, etc., etc. Percy MacKaye, our most distinguished poet, says: "My brother became an actor at the age of fourteen, my sister is an actress, I am the son of an actor and dramatist, and as a child I used to be behind the scenes in my father's dressing room.

"I consider very much more valuable that which I learned behind the scenes in the theatre than all that I learned in the schools and at Harvard College! I have two children. Under the restrictions of this law I would be proud to have them act in the theatrical profession." The only explanation of this is: either Mr. McKaye knows nothing about the stage or he is an inhuman father: he is "criminally lazy" or he is a liar. I'm sorry to say the latter alternative was deliberately

chosen by one of the Illinois legislators. In connection with public school tuition I heard Miss Adams say that one didn't need an audience to learn acting. One estimable lady also asserts that the technique of the stage can be learned, I think she said, in six weeks. Why not six minutes? That is startlingly new to us. I had always believed the audience was the third leg of the triangle, as essential as the other two, the actor and the play. The dramatist knows that after a lifetime of experience and study, it is almost impossible to absolutely determine any one effect in his play until the first audience has collaborated with him. Acting is the most mysterious and elusive of all the arts. The only two serious treatises on the art that I know of leave it just as mysterious and elusive—the work of Abbe Del-sarte and Diderot's "Paradox of Acting." You note the word Paradox. I welcome the interest manifested in the public schools and colleges, but I still think the theatre has some influence in the making of an actor. And strange to say, the theatre doesn't seem to have kept back the child actor. We are told that Joe Jefferson was an exception. (All the good on the stage is exceptional and all the evil the rule.) He was an exception, for he was the fourth generation of child actors. Mr. Gus Thomas has pointed out that the percentage of success in the child actors is phenomenal. I see, too, that children are a nuisance because they are lacking in imagination. I haven't known that kind of child. And I have seen performances in which the sincerity, the intuition, the directness of the child have made some of the adults look like amateurs.

There is much buncombe talked about the artificial and unnatural conditions on the stage. The unreliable actor has well-nigh disappeared, be he

ever so clever. The actor "who gets drunk" is not tolerated. And the actor cannot afford to be sick. That means that he or she must take the best care of themselves. Similarly children must be taken care of. The management, from even a vile commercial standpoint, cannot afford to have them sick. In the last seven years various companies have been playing "The Squaw Man" over the English-speaking world. I do not remember to have lost a single night's royalties due to the sickness of the child. Hamlin Garland cites the advice of his family physician, Dr. Joseph P. Cobb, a specialist in children's diseases at Hahnemann Hospital, Chicago: "It doesn't matter in the least when the child sleeps, provided it gets sleep enough." Mr. Garland followed the advice of his physician and declares, "We have followed this rule ever since, and our children are in perfect health and so are their parents." The value of this testimony is that it was not for publicity or the lime light. You can get expert testimony on any side if you go after it. A famous English justice, who had a brother who was a well-known expert, described experts as "Liars, damn liars, and my brother John." The health of the stage child is especially remarkable when you think that many of them come from unsanitary homes and surroundings and from poor and anaemic parents. Some of the wealthy and philanthropic Illinois ladies were greatly perturbed at the prospect of these New York theatrical people coming into their State and dragging their children from their happy homes and schools.

As all companies do not need children and as almost all theatrical companies are made up in New York, it would seem as if most of the Illinois happy homes were safe. We only ask the right to bring our children into the State and have the Illinois critics pass on their treatment. The day I arrived in Chicago I read of a father and mother who had spent their last cent in purchasing poison to put into their last morsel of food and destroyed themselves and their two children. These Child Labor societies have a lot of paid

attorneys and agents, but no one seemed to give this little case any attention, yet these paid agents, these attorneys, these wealthy women would have journeyed all the way to Springfield to prevent that desperate man or woman from saving themselves and their little ones through the stage door. Of course, we haven't the ideal conditions in New York that they have in Illinois. All our children haven't ideal homes and parents. In fact, our Charity Organization Society reports that "Under-nourishment (slow starvation) is this year observed both among adults and children as never before." "One in every forty is constantly sick." "One-half million get charitable relief of some kind, one in every nine." Good ladies, we will get most of our children from New York. But these considerations are identical with the arguments for the factory and the coal mine! Yes, yes, the analogy between the stage and the coal mine is very striking. In the first place, no man or woman has any business on the stage to whom acting is work. We call them "players" or "play-actors," the theatre "the play-house." The first efforts of all our children everywhere is to play act. All over the land we have societies of ladies and gentlemen who work eight hours a day in coal mines and factories for the fun of it. They are our amateur coal miners. And they love their "work."

Conditions on the stage are not perfect. I suppose there are isolated cases where children have been abused or neglected. Personally, in some twenty-five years' experience I haven't seen any of it. In fact, they are liable to too much attention, too much petting. I am not speaking of dives. I don't know anything about them, though some of them, I dare say, call themselves theatres. I have had three types of stage children come under my observation. In London the child came of parents who were very well to do, who did not need the money for themselves or the child. They thought the child had exceptional talents. I exclude the word genius. Exceptional talents demand exceptional opportunities. Another case was of an actress whose husband was

in another company. She could not leave the little one at home. They had no home. She couldn't do anything else but take him with her. He was about six years old. It was found that he could play a child's part and the mother had her child and its care and added twenty-five dollars to her own salary. Ought she to be put in prison for this? The third class, and by far the greater one, was from people to whom the conditions of the stage were a distinct improvement.

I await the White Slavery exposé of dear Miss Gordon with feverish interest. Of course, I haven't given as much attention to vice as many people, and of course I know that when a woman leaves the shelter of a home she faces temptations. This is true in the store, the factory, the office or the stage, but if my daughters were compelled (as many thousands of good women are) to go out into the world to earn a living, I should want them to go on the stage, because the temptations there are, in my poor opinion, no different, and the stage offers to women of talent the quickest and surest road to a self-respecting independence. In no other walk of life has a woman, as on the stage, the advantage of a man.

The loss of the child to the drama will be incalculable. No adult can realize the supreme simplicity, the divine innocence, the beautiful truth of childhood. Authors will cease to write such plays, and all the domestic drama that revolves around the child with their uplift will disappear. What will that mean? What would it mean to life? The love of a man for a woman, or a woman for a man, what is that to the love of a mother for a child? And the man! He doesn't know what the fatherhood of God means until he is the father of a child. Are they going to take that out of the drama? Then they take out its heart and soul.

Edwin Milton Royle

REVIEWS OF BOOKS

THE DRAMA, a Quarterly Review. February, 1911. Published by the Dramatic Publishing Company, Chicago.

UNDER the editorship of William Norman Guthrie and Charles Hubbard Sergel, a new dramatic quarterly has come into existence for the purpose of providing "an organ for general intelligence and mutual acquaintance among those interested in building up a national drama in America." The editors have decided on five departments for their purpose: 1. A play, foreign or little known in this country; 2. Criticism of play, author, and some more general subject; 3. Editorials on current topics; 4. News from various important theatrical centres in America and Europe; 5. Book reviews. The aim is most commendable, and appears to have been wisely considered in details before it was undertaken. *The Drama* deserves every success.

For the opening number, *As the Leaves*, by Giuseppe Giacosa, was chosen for publication. It was produced in Chicago by Donald Robertson in 1898. It is a comedy only in the extended meaning of the word, for the whole purport of the drama is morally didactic, pointing out the effect of sudden poverty on a well-to-do Italian family. The father slaved on to give to his unappreciative family what they wished. His wife tangled herself up with a painter. His son, hating work, took to gambling. His daughter, ashamed of her inefficiency but refusing to debase herself, married her cousin, whom she had grown to love, although she had formerly considered him a prosaic bore. Written with undeniable technical resource, constructed with brilliant dialogue, and discussing a vital theme, it has too bitter a taste to please the public palate.

Percy MacKaye advocates the municipal theatre as a point about which to assemble pageantry, education, sociology, playgrounds, Christmas plays, church festivals, and plays outdoors and in. This is followed by reports of the Drama League of America, the London Theatre Libre, the California Grove Play, the Peter-

borough Pageant, and Hans Sachs, given in the Greek Theatre of the University of California.

Editorials discuss such topics as the Italian Commedia del Arte, which is the popular "show"; the

aim of drama to rouse emotion; the necessity of some solid satisfaction in a drama; the creative value of the responsive audience; the power of reputation; the need of dramatic readers; the desirability of various dramatic forms, and the importance of popular theatrical education.

Books reviewed are "A Study of the Drama," by Brander Matthews; "The Theory of the Theatre," by Clayton Hamilton; "The Playhouse and the Play," by Percy MacKaye; "Molière," by H. C. Chatfield Taylor; "Molière," by Brander Matthews; "Fuhrmann Henschel," by Marion Redlich; and "The Piper," by Josephine Preston Peabody.

THE WOMAN WHO COULD, a play with a purpose, by Howard V. Sutherland. Published by Desmond Fitzgerald, Inc., New York, 1911.

Howard Sutherland evidently feels that the various conditions of the times demand immediate and decisive action, and he has launched his propaganda with considerable energy. It is rather to be doubted whether The Woman Who Could ever reforms any appreciable fraction of mankind. Just what the woman could, is not entirely plain; possibly the author meant that she could reform herself—and that was worth doing.

Mrs. Chester, in return for social favors, lent her husband's negotiable stocks to Mr. Stetson for temporary use in Wall Street. On the loss of the stocks and the ruin of both families, everybody forgave everybody else and decided to start all over. At this point the author disclosed the fact that the money was not really lost but had merely been held up to give the social and financial plungers a scare.

This naive plot is swathed in interminable bandages of didactic twaddle about American men and women, social duties, reform of all kinds, ad infinitum. Conversation takes the place of movement, and attempts to conceal the paucity of information about the vague "deals" in high finance which hover in the background. Just why Mr. Sutherland chose to cast his tract in dramatic form does not show at first glance. Possibly he hoped to lure a few readers who would have been repelled by the essay structure to which his ideas are really suited.



YVETTE
Now at the Winter Garden



THE MATINEE GIRL



THEATRICAL TENTS are fast being folded, and their occupants are quietly slipping away to the spots which represent to them rest.

While to the majority the impending coronation on the little island across the Atlantic represents that element by contrast with their own republican lives, some have elected to be eccentric and remain on American soil.

Blanche Bates, for shining example, her season ended, will breathe a sigh of ineffable content and take a midnight train for Ossining, whence she will be whirled in twenty minutes to the misnamed Ira Bailey Farms. Her companion in the illusions of Nobody's Widow will stop no longer on the order of her going, to her forty-acre farm that stretches for a grateful quarter of a mile along the river at Delaware Water Gap. The prize for fitness in the naming of a country home once suggested by this writer should go to Adelaide Prince. Miss Prince made many experiments in naming the yellow farm house and its contiguous acres. First it was Sawatka, but rude persons, unlettered in Indian lore, made irreverent jests about the title. "Idlewild" it became next, and this was supplanted by Rest Farm.

"I am tired of these names," Miss Prince said at last. "This place is just home and that's what I'm going to call it."

Which is the inspirational cause of the name which appears on the stationery from which she will send her notes this Summer, "Justholme."

Edward J. Martindell, the baritone support of heroic mold, with Trentini, in Naughty Marietta, has gone to England to obtain comic opera inspiration from the coronation, but he will hurry back to join his chums who frequent the Ira Bailey Farms.

Christie MacDonald will dash across seas as she does every year to take a few lessons in Paris. But her Summer will not be complete without its complement of bungalow life on one of the Thousand Islands, to which she takes her mother, her sister, and Mr. Jones, the household cat, a striped tiger, inseparable friend, and confidante of the family.

Annie Russell is living a simple life, preeminently to her taste, at Pemaquid Bay in Maine. She and Mr. Yorke dig in the garden, train the vines over their cottage, loaf along country roads behind a fat, companionable old horse, and dream away long days on their motor launch.

Margaret Wycherly will shake the city's dust off her contemptuous feet soon and pay a visit to her father, a country physician in Canada, whom she will startle with tales of the Rialto when she is not slumberously waiting for fish to bite in a cold, northern stream.

Josephine Victor will meet her husband, Frank Reid, in Ohio, pay in that Middle West State a pastoral and filial visit, then go to Nova Scotia for a midsummer holiday.

Helen Ware will spend the Summer in her interesting bachelor apartment overlooking the north part of Central Park, studying and rehearsing a new part in her next season's play.

Robert Edeson will while the Summer hours away congenially at Strongheart Villa at Sag Harbor.

Mary Shaw will for the first time for many seasons forsake her bungalow near Lake Winnebago and go to Europe for a two months' rest. Not that Miss Shaw loves the bungalow less, but because its associations with her father, who died during the year, would make the former place of neighborhood rejoicing one of sorrow.

Although Grace Livingston Furniss, one of the pioneers in the theatrical colony of Sconset, has leased Sankaty Lodge and will spend the Summer with the village's former "Mayor," Alice Fischer, at Gloucester, the actors colony will rally most of its old guard.

Percy Haswell will open her cottage, Paul Gilmore will forget the closing of the New Theatre in the bounding surf, and Joseph Kilgour will flaunt his temperance in the face of the cottagers by his customary drives on the municipal water wagon.

Amelia Bingham uttered in the same hour her salu-



JOE KILGOUR "ON THE WATER WAGON" AT 'SCONSET

tations and farewells as the newly elected president, her own successor of the Professional Woman's League at the league rooms on Thursday night. It was the first dinner the league has tendered in its eighteen years of life to a president, and such pleasant words were spoken by those gathered about the informal board that the occasion became a heart warming.

Miss Bingham spoke feelingly of the passing of that active club member, Mrs. Fernandez, and said that she was fulfilling the request of her dead friend in asking Mrs. W. L. Abingdon, whom she introduced as "Bijou," to join the club. Mrs. Abingdon's name was proposed for membership. Miss Bingham will be elected a life member of the club.

The matter of the club house was discussed. The president advised that a building be chosen, especially with a view to a large assembly room, a commodious library and office.

Rachel Crothers, having recovered from a serious illness and written a strong emotional play for a female star, is turning in thought, and will soon follow in person, to her home in Galesburg, Ill.

The Clouds is a play built round an idea more distinct and forceful than most plays pivot. It is a play for the thoughtful. It has the peculiar power, a tremendous power, of seeming to appeal to each person who sees it, as written directly at him or her.

Each life is governed by the wishes of the liver, or the circumstances that surround him in effect," says the dreamy old priest. "The character of that life is determined by which predominate, the wishes or the circumstances."

It is a speech which sends the thoughts of all who hear traveling back along the path of the years, always soberly, sometimes with regret.

Zelda Sears reveals that sunniness of temperament that has endeared her to innumerable friends in and out of the profession by this characteristically cheery report of her month at a hospital.

"Yes, I've been awfully sick with a wild untrammelled affection of the appendix, but I'm better and think I have fooled the assemblage of medical gents who whetted their knives on the brass footrail of my bed, and burst into a loud chorus of 'Come on, let's operate—op-op-op-operate. Come on let us operate, operate-ate-ate-ate.' But I'm sitting up to-day and going out to-morrow. I'm astonishingly weak in the knuckles of my legs, but aside from that everything is lovely, and the goose is soaring a mile and a half high in the circumambient ether."

Wherever youth and beauty and simple charm are discussed these long latter May evenings, we hear of the well named Hazel Dawn of The Pink Lady. Into these discussions is injected now and then by the perspicacious a word about Nannie Tout.

"Who is a Nannie Tout?" asks those who are will-

ing to be informed. "She is the youngest and handsomest chaperone that ever guided a beautiful charge among the pitfalls of Broadway," returns the perspicacious person. "She is a prima donna and was ready to make her debut in grand opera in London when her nineteen year old sister was engaged for the role of the roseate name. What did Nannie Tout do? She sidetracked the contract for grand opera and came to this country to take care of Little Sister. And she does take care of her. Before she goes in at the stage door Nannie Tout is a debonair young person well under thirty, with a laugh like a lark's song. But once she has passed that narrow portal she is transformed into a duenna of fifty-nine, at whose frown the knees of the doorkeeper tremble. She reads and answers her sister's mail. She revises her sister's calling list. She shops with The Pink Lady, supervises her wardrobe and toilet, governs her diet, limits her candy supply. And as for gallants, perish the daring thought! One of them approached with a letter of introduction in one hand and a bouquet of orchids in the other, as the sister came out of the stage entrance, black cloaked, demure and, as always, in haste. While the gallant thrust the bouquet under

his left arm as he removed his hat with his right and stammered with a treacherous tongue, the young duenna stared icily at him and spared him the trouble of speech.

"You have made a mistake, sir. The chorus is still dressing." After which frozen speech, and tucking the Pink Lady's hand under her arm, she whisked her away to the subway. The girls in their nine years abroad have acquired European simplicity of habits. They do not patronize the smiling taxi with the deceitful taximeter, and they scorn the sinful extravagance of a drive in a coach and pair to their Harlem home.

"Next year another sister will duennaise Miss Dawn. For Fannie Tout says for Gatti Catani, sang and saw and conquered, and next year another American prima donna will have her chance on the boards triumphantly trod by Geraldine Farrar."

"Is she as good looking as she is—or—spirited?" asked the person who was willing to be informed.

"Better."

"What type?"

"Miss Dawn has it right. She says: 'Isn't it strange that everybody looks once at Nan's black hair and gray eyes and says: "Are you sure she is your sister?" I don't blame the Missourians. For she looks like an Irish girl and I like a Swede.'

Kitty Cheatham has carried her cheerful self, her message of the beauty of life and her sympathetic interpretations of child life to the other side. On May 25 at the Little Theatre in London she is giving one of her unique matinees, and on June 2 she will appear with Tarride at the Renaissance in Paris.

Ralph Herz says that economy is the road to content and that content is happiness. We were talking of the address made by the late Chevalier Conrad at the Actors' Fund Home, in which he observed: "Every person who earns more than twenty-five dollars a week should save a quarter of his salary."

"I agree with him," said the star of Dr. De Luxe. "But sometimes it should be more. It depends upon how much a man earns. If he earns a hundred a week he ought to save twenty-five. If five hundred a week he ought to save half of his salary, two hundred and fifty a week. Of course, everyone wants to get rich quickly, but how many do? Better stick to the quarter or half rule. It's plodding and commonplace, perhaps, but it is the plodding, commonplace people, not the cometizers, who are happy."

Jack Henderson, who has succeeded William Elliott in The Pink Lady, has discovered that the play ends unsatisfactorily, as did The Belle of New York. The principal character is left unprovided with mate or wedding ring. At least Miss Dawn has no need to fear that her dramatic fate will be duplicated in real private life.

THE MATINEE GIRL.

LONDON STAGE NEWS.

Scattered Openings and Announcements for the Late Spring and Early Fall.

LONDON, May 13.—On April 24, at the Pulham, The Doctor's Experiment was produced by Lynn and Harding. Originally a sketch by J. Wellesley Lynn, it has been elaborated into a melodramatic affair that taxes its cast to give it much reality. A crazy doctor, obsessed with the idea of taking a living person to pieces and putting him together again, finds an impudent lieutenant who is willing to submit to the operation for £5,000. The young man is saved by the prompt action of the doctor's ward, who later marries the man she rescued. Roy Travers played the hero, and J. Wellesley Lynn was the doctor. Ethel Dunbar portrayed the heroine. Others in the cast were Lyttleton Holyoake, Arthur Goff, James English, and Isobel Beresford.

Passmore Edwards, who died on April 22 at the age of eighty-eight, was a benevolent patron of the stage. He gave financial assistance to numerous worthy associations, notably the Actors' Orphanage Fund.

On May 4 and 5, the English Play Society at the Rehearsal Theatre, gave performances of *A Plume of Feathers*, by Guilleima and R. Fitjohn, *A Double Deception* by M. Kinsey, *The Rival*, by M. F. Sandars, and *A Debt of Honour*, by M. H. Robina. In the casts were Edith Cruikshanks, Marie Daventry, Ella Dixon, Dora Lewis, Helena Millais, Claude Edmonds, Fred Grove, T. Arthur Jones, Henry Middlemass, George Thomas, and J. Henry Twyford.

Mona Vanna will be presented by the Woman's Aerial League on June 1 at the Court, with the following cast: J. Fisher White, James Hearn, Arthur Wentner, Guy Rathbone, Julian Royce, Reginald Owen, Adeline Bourne.

reformers who don't know a good man when they see him. They clamor for goodness of such an indefinite sort that they never recognize it. Probably this vague notion is the only thing that keeps them clamoring; if they could tell what they want, they could find plenty of it in the world.

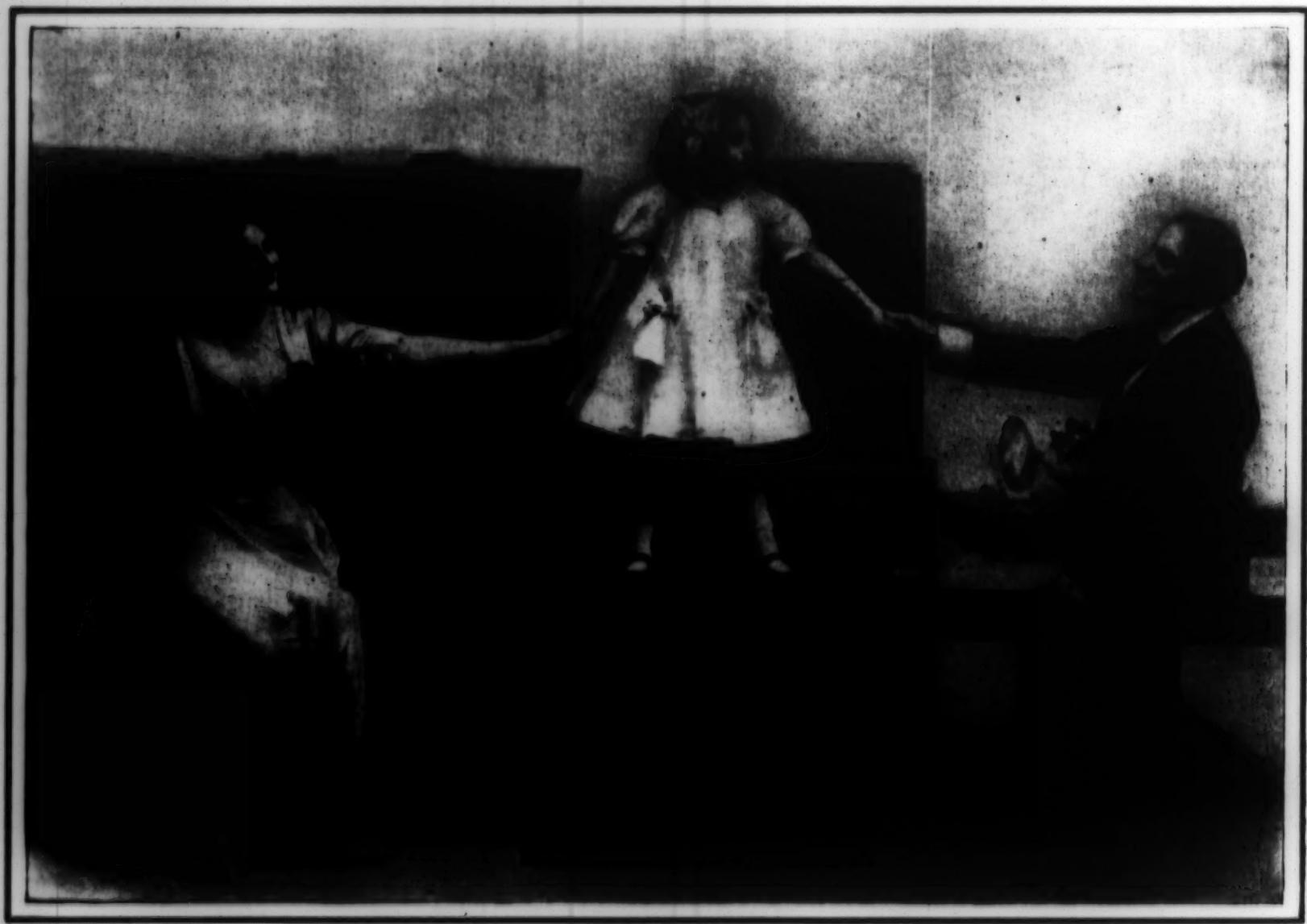
JASPER.

R. H. BURNSIDE'S FAREWELL.

The Hippodrome company gave R. H. Burnside, former general stage director of the Hippodrome, a flattering testimonial of their good will toward him in a letter of appreciation dated Feb. 10. Mr. Burnside is to be general stage director of the Folies Bergere.

THE PAINT AND POWDER CLUB.

In the cast of the production of 1492, with modern additions, made by the Paint and Powder Club of



Edna Burns

"Baby" Davis

Francis Wilson

FROM "THE BACHELOR'S BABY"

The Remedy, a farce in three acts by Barton White, was produced on the afternoon of May 5 at the Court. In the cast were Lytton Grey, Hubert Druse, Charles Stewart, Walter P. Hewetson, George Bellamy, Jack Melville, J. Carl Lyle, Denis Bryan, Douglas Hamilton, Elaine Inescourt, Kathleen Gower, Alice Mansfield, Pollie Emery, Daisy Atherton.

Charles Frohman will bring May Blayney and Florence Edney to London to support Henry Ainley in the English production of *The Concert* next Autumn.

May 15 has been announced as the opening date for Arnold Daly in *Arms and the Man* at the Criterion. Baby Mine will therefore move to the Vaudeville, where *The Girl in the Train* closes on May 13.

Ellen Terry will give her American lectures in London this Spring, beginning with Shakespeare's Women, at the Court on June 11. On May 8, she appeared at the same theatre in *The First Actress*, at the matinee of the Pioneer Players.

Agnes and Edgerton Castle's novel, "My Merry Rockhurst," has been dramatized for Norman V. Norman by Sybil Ruskin. Mr. Norman will play Charles II, and Beatrice Wilson will be Little Satin.

Baron Trenck has been revised and shortened since its production. A song for Rutland Barrington has also been interpolated.

M. V. Leveaux will produce a new play by Hall Caine and another by himself this Autumn in the provinces. Mr. Leveaux's play is a four-act comedy of a French watering place. C. H. Dudley Ward is collaborating on the comedy.

Charles Klein says that he is working on a new drama to be called *The Scandalmongers*. It traces the evolution of a lie to a near tragedy.

At the New Theatre on May 11, Phyllis Neilson-Terry appeared in *As You Like It*. In the cast will be Miriam Lewes, Marie Wright, Vernon Steele, Malcolm Cherry, and Arthur Williams.

John L. Griffiths, American Consul-General, at the dinner of the Royal Theatrical fund on April 30, made an amusing speech in which he pleaded for the presentation on the British stage of sane American types. Mr. Griffiths advocated this as a measure toward strengthening the *entente cordiale* between the two nations, politically and socially.

Bernard Shaw has launched a harpoon at moral

Baltimore, published in *THE MIRROR* last week, several names of actors were undesignedly omitted. They were those of Charles Andrew McCann, who impersonated Isabella of Castile, Queen of Spain, and Fraulein Schlitz, a German girl; Arunah A. S. Brady, who was the Infants Joanna; J. Hyland Kuhn, who played the Infanta Catalina; Gustav Heiniken, who was Bridgette de Murphy, and R. Coute Rose, who impersonated an Indian.

REFLECTIONS.

Martin Beck, of the Orpheum Circuit, will spend practically all of this Summer in Europe. He will sail on June 8. Many European attractions will be shown for his approval.

John Cort, president of the Authors' Producing Company, is arranging routes for four companies that will be sent out in *The Gamblers* next season by the authors' organization. Every important city in the United States and Canada will see Charles Klein's gripping play, which ran through the entire season at Maxine Elliott's Theatre.

THE FRIARS' TOUR.

The complete plans for the tour of the Friars' Club annual frolic, which will commence with the performance at the New Amsterdam Theatre, Sunday evening, May 28, have been announced by the officers of the club. The entire organization, numbering about 100, have been rehearsing steadily for the past eight days under the direction of the general stage manager, George M. Cohan.

The entertainment will commence with a minstrel first part, but the performers will be seen in white-face. The interlocutors will be Charles J. Ross, Fred Niblo, Emmett Corrigan, and Jerry J. Cohan, and the four editions of end-men to respond to the questions put by the brilliant quartette of interlocutors will be Tom Lewis and Harry Kelly, Raymond Hitchcock and Andrew Mack, Richard Carle and George Evans, and William Collier and George Cohan. The grand finale for the first part has been written especially for this production by George Cohan himself.

In the olio immediately to follow the first part will

The auctioneers were George M. Cohan, William Collier, Charles J. Ross, and Emmett Corrigan. Some fancy prices were paid as premiums for choice of seats. The first choice was granted Marcus Loew and George M. Cohan for \$1,000, William Collier paid \$175 for second choice, Walter Moore paid \$100 and Sam Harris \$75 for the last of the first tier boxes. Other large sums paid in premiums were \$150 from Edward Dunn, \$50 from Adelaide Thurston, and \$35 from Harry Fraze. "Diamond Jim" Brady paid \$500 for the nine seats in the front row of the middle block of seats. These prices were in addition to the regular box-office price of the seats. Another auction sale of seats not disposed of at the public auction was held at the Monastery for the benefit of members on Saturday night, May 20, at 11 o'clock.

AT VARIOUS PLAYHOUSES

LYCEUM.—Monday began the final week of Mrs. Fiske's engagement in *Mrs. Bumpstead-Leigh* at the Lyceum Theatre. The play throughout its run has

ACADEMY OF MUSIC.—The Great Divide was presented last week by the Academy of Music Stock company to well filled houses. Theodore Triebus as Stephen Shent was up to his usual standard. John T. Dwyer as Phillip Jordan was fair, while Anna Hollinger as Polly Jordan his wife was exceptionally good. Priscilla Knowles as Ruth Jordan was as charming as usual. Kate Blanke, Julia Noa, and Jack Bennett deserve credit for their support. This week, *The City*.

CRITERION.—*The Bachelor's Baby* and Francis Wilson closed at the Criterion Saturday night. The house is dark for the Summer.

HUDSON.—Blanche Bates closed her season in *No-body's Widow* at the Hudson Saturday night, and the house will remain closed for the Summer.

BIJOU.—*The Clouds* played one week at the Bijou, but scattered Saturday night. Hence, darkness.

MAJESTIC.—*The Smart Set* ended its engagement at the Majestic Saturday night, and the house is dark



Barony, N. Y.

Francis Wilson

Edna Bruns

Thomas F. Tracy

SCENE FROM "THE BACHELOR'S BABY" AT THE CRITERION

be seen the Piano Bugs, which is an act given by seven well-known song writers, who will perform on seven pianos. There will also be seen Charles J. Ross and Julian Eltinge as Anthony and Cleopatra, William Collier and George Cohan in a song and dance skit entitled, Two Hot Potatoes, and a sketch by Walter Hackett, in which will appear Sam H. Harris, Andrew Mack, William Collier, Richard Carle, Tom Lewis, Emmett Corrigan, Raymond Hitchcock, Jerry J. Cohan, William Rock, Fred Niblo, and George Beban. The entire entertainment will conclude with an operatic sketch written especially for the tour by George M. Cohan. The "piece de resistance" will be The Pullman Porters' Ball.

The entire organization will leave New York City on Monday morning, May 29, on a special train of ten cars, on which they will live during the entire trip of ten days, visiting Atlantic City, Philadelphia, Baltimore, Pittsburg, Cleveland, Cincinnati, St. Louis, Chicago, Detroit, Buffalo, Rochester, and Boston.

The auction sale of seats and boxes for the New York performance was held at George M. Cohan's Theatre on Friday afternoon May 19, at 4 o'clock.

drawn large, fashionable and delighted audiences, and were it not for Mrs. Fiske's California engagements it would be continued indefinitely.

WEST END.—Strongheart was the bill at the West End last week, and large audiences were the rule. Mr. Haines as Soangataha was excellent. He was notably better in this role than he has been in any other, being distinctly heard. Robert Cain as Livingston and Sydney Greenstreet as Saunders gave good support throughout the performance. Joseph Yanner was also well cast, and Bennett Southard as Buckley was particularly good. Marie Nordstrom as Dorothy Nelson played the principal female role, doing excellent work in this strong part. She has made a splendid impression since she joined the company. Among the women of the cast, Dorothy Tureak, Grace Thorne, Alice Gale, and Elizabeth Burbridge were well cast and played their respective roles with credit to themselves and the stage director. No announcement has been made as to Beatrice Morgan's retirement from the company as leading woman, but evidently she has done so, and Miss Nordstrom has replaced her. This week, Paid in Full.

for the Summer. S. H. Dudley, the colored comedian, will probably go into vaudeville. Aida Overton Walker will open in vaudeville about June 12 in a musical act assisted by a colored chorus. She may be seen on Hammerstein's roof this Summer. Alf. T. Wilton will arrange her tour.

GLOBE.—Nora Bayes and Jack Norworth said goodbye to the Globe Saturday night and have gone to Chicago. Madame Bernhardt will return to the Globe about June 15 for three farewell performances prior to her departure for home. The plays will probably be Madame X, L'Aiglon, and Camille.

PLAYHOUSE.—Overnight closed Saturday night. The Playhouse is closed for the Summer.

MAXINE ELLIOTT'S.—With the closing of *The Deep Purple* at Maxine Elliott's Saturday night the present season at that house ends.

COMEDY.—William Collier closed his season in *The Dictator* Saturday night, and his theatre, the Comedy, will remain dark for the Summer.

GRAND OPERA HOUSE.—Corse Payton seems to have felt the wave of revival, and this week is presenting

PERSONAL

his stock company in the old success, *The Still Alarm*. For the sake of realism Mr. Payton has secured all the necessary equipments of fire engines, gongs, etc. The company are at their best, evidently inspired by the reception of the old thrills and sensations by the audience. Minna Phillips, the versatile leading woman, has stepped from the character of Zaza of last week to that of the heroine of the old melodrama this week and has found the transition easy. Claude Payton plays Jack Manley with his usual sincerity. The other members of the cast are well placed.

THALIA.—Raymond Sarnella's Italian Comic Opera company from Palermo, which played a short engagement at the Majestic Theatre, opened Monday evening, May 15, at the Thalia Theatre, on the Bowery. The opening bill was *I Saltimbanchi*, which was continued till Thursday night, when *Boccaccio* was revived for the rest of the week.

PEOPLE'S.—A seven weeks' season of Italian and French grand opera began Monday evening, May 22, at the People's Theatre, on the Bowery. The opening opera was *Aida*. During the week *Faust*, *Cavalleria Rusticana*, *Pagliacci*, *Trovatore*, and *Traviata* will be sung. The performances are under the musical direction of Josiah Zuro, former chorussmaster for Oscar Hammerstein. Others in the company include Dianetta Alvina, Alice Gentle, Werner Alberti, Giuseppe Pimazzoni, Giovanni Gravina, Natale Cervi, Chariotte Lund, Giustano Zara, and Miss Heiman.

METROPOLIS.—Cecil Spooner and company are presenting *The Little Minister* at the Metropolis this week. Rowden Hall plays Gavin Dishart to Miss Spooner's Lady Babbie. A review of the performance will appear in next week's MIRROR.

THE TOURISTS.

Stapleton Kent sailed on the *Arabic* for his home in England on May 20, his first visit in six years. This past season he supported Kyrle Bellew in *The Scandal*, and followed it with a vaudeville engagement. In England, he will look for a sketch to bring back in the Autumn.

Marie Cavan, prima donna soprano of the Chicago-Philadelphia Grand Opera company, sailed for Europe last week on the steamship *Amerika*. Miss Cavan will return early in October in time to begin rehearsals with the Metropolitan forces for next season.

Mrs. A. Y. Pearson and her daughter, Kathryn Pearson, sailed May 20 for an extended trip through Europe. Miss Pearson will spend next year at school near Paris, and Mrs. Pearson will spend the Winter in England, looking after business interests.

In the *Kaiser Wilhelm der Grosse*, which sailed yesterday, May 23, were Georgie O'Ramey, Mr. and Mrs. Marshall P. Wilder, and Madame Marie Rappold, and Lillian Rappold.

Gustav von Seiffertz, stage director for Charles Frohman, sailed for England Saturday. He will see numerous London and continental productions which Mr. Frohman is to produce in America next season.

SAINT SEBASTIEN POSTPONED.

Saint Sebastian is suffering more martyrdom in Paris, where the Archbishop of the city has signified his disapproval of the D'Annunzio-Debussy version. Owing to the aeroplane accident, which has affected the public gaiety, the miracle play will not be opened until later, but critics were admitted to the rehearsal on May 21. Most of them, however, left before the final curtain at 1:30 A.M. They report that the announcements concerning the elaborate effects of the performance are trustworthy. Ida Rubenstein, the Russian dancer, who plays the title-role, and who is said to be financially interested in the production, attracted especial attention, because the author declared that her physical fitness for the role had inspired him to extraordinary flights. In her portrayal, however, the dancer does not limit her wardrobe to the few arrows, as was previously announced.

GEORGE SEYBOLT INJURED.

A peculiar accident confined George Seybolt to his hotel for a few days last week. Mr. Seybolt, former secretary of the Actors' Society, was playing a special engagement at the West End Theatre with the Robert Haines Stock company. One evening Mr. Seybolt started to board a car for the theatre, missed the step, fell, and sprained his knee. His role in *Strongheart* called for his lameness in the last acts, but for perfect condition in the first act. With the aid of other members of the company he was able to play the first act with tolerable comfort, and the last acts with much realism.

JAMES YOUNG IN LONDON.

James Young, who last season appeared in *Brown of Harvard*, and in former years was a Shakespearean star, is on the bill of the Empress Theatre of Varieties, Brixton, London, in scenes from *Hamlet*, *The Merchant of Venice*, and *Julius Caesar*. Mr. Young's appearances necessitate quick make-up for the characters of *Hamlet*, *Shylock*, and *Marc Antony*.



WHITE, N. Y.

WHITMORE.—Vida Whitmore has justified the predictions of those playgoers who, at the untimely death of Lotta Faust, voted her the successor of Miss Faust. From comparative obscurity Miss Whitmore in two seasons has risen to a first place among musical comedy soubrettes. Graceful, dainty and vivacious she now ranks high in popularity. Next season she will have a more important part in one of the new Shubert musical productions than she had in either *Up and Down Broadway* or *The Balkan Princess*.

HAUERBACH.—Otto Hauerbach, the libretto member of that firm of musical comedy makers, Hoschma-Hauerbach, is ambitious to become a serious dramatist. Mr. Hauerbach has furnished Mr. Hoschma with librettos, both adapted from foreign sources and original, and in each case has striven to get farther away from the conventional musical comedy type. The *Three Twins*, *Madame Sherry*, *Bright Eyes*, and *Dr. De Luxe* illustrate the evolution. The last output of these workers, called *The Wall Street Girl*, will be produced by *Blanche Ring* next season. Mr. Hauerbach is now working on a serious drama, *The Prosecuting Attorney*, for A. H. Woods, which will be a Woods production of next season.

FAVERSHAM.—Mr. and Mrs. William Faversham (Julie Opp), just before sailing for London, May 17, announced their intention of making some Shakespearean productions next season. "It has long been my ambition," said Mr. Faversham, "to play Hamlet, and I want to do it before I am too old for the part." This is the third production of Hamlet so far promised for next season. Mrs. Leslie Carter, it will be recalled, has expressed her determination to attempt the melancholy Dane, and Forbes-Robertson is going to revive it. With E. H. Sothern and Robert Mantell giving their well-known interpretations of the role, Shakespeare's masterpiece will have various and distinctive characterizations next season. In the Faversham production Julie Opp will essay Ophelia. To avoid any domestic infelicity arising from professional jealousy Mr. Faversham will also mount *Macbeth*, in which Miss Opp will play Lady Macbeth. Romeo and Juliet is also a Faversham-Opp possibility.

RICHFIELD.—The Ryan-Richfield vaudeville combination, one of the most popular variety teams, will be no more after this week, for Mary Richfield (Mrs. Thomas Ryan) will retire to private life at the close of this week's engagement at Hammerstein's. Mr. Ryan will continue with his humorous sketches of Irish characteristics. The Ryan-Richfield team for many years has been one of the favorites of the vaudeville circuits. Their Mag Haggerty sketches have become classics of the vaudeville world. Miss Richfield retires on account of ill health. She has appeared lately only intermittently.

MARION.—Although George Marion's name is well known to present day theatregoers as a producer, but few remember or know him as an actor. However, they will have an opportunity next season of becoming acquainted with George Marion, the comedian, for that enterprising young firm, Werba and Luessenher, will star him in *The Jolly Peasant*, an Americanization of Leo Fall's tuneful operetta, *Der Fidele Bauer*, in which Konrad Dreher appeared here this season in the original German. Mr. Marion has been responsible in a large measure for the great success of such productions as *The Prince of Pilsen*, *The Yankee Consul*, *The College Widow*, *Woodland*, *The Merry Wid-*

ow

, *The Yankee Tourist*, *Madame X*, *The Spring Maid*, and *Everywoman*, all of which he staged.

THE COLLEGE-BRED MAN.

The Theatrical Profession Offers Him a Brilliant Career—Mr. Wegeforth's Views.

"The theatrical profession offers as brilliant a career to the college man as he can realize by pursuing any one of the professions that his alma mater will prepare him for," says W. Dayton Wegeforth, manager of the Grand Opera House, Philadelphia, to THE MIRROR.

"The professions now-a-days are sadly overcrowded," continued Mr. Wegeforth. "Hundreds of poorly paid doctors and lawyers can be found in every city. Some rise to the top, provided they are financially able to surmount the innumerable obstacles that stud the path leading to success; many of those who fail are content to earn a mere living in the obscurity of their professions; many more, who are commercially bent, as a last resort, seek the lowest level of their callings—'quackery.' In this they are offered an existence, with the possibility of large remuneration, if they are base enough to traffic in illegal practices, and are not fearful of the certain result of ultimate exposure—imprisonment."

"The public's conception of the theatrical man—that is to say, the man 'in front,' and not the performer—has always been more or less distorted. He is thought of as a coarse fellow, in which the brute predominates. His intelligence, if he is credited with any, is acknowledged to be keen to the extent of selecting pretty chorus girls and flim-flamming theatregoers. The appreciation of finer things and the fostering of high ideals are considered to be quite foreign to his make-up. He is supposed to wear only the loudest clothes—very wide plaids, glaring red vests, cloth-topped patent leathers, shining tiles, and large, paste diamonds."

"True, this type did exist some years ago when bluster and exterior glimmer counted for something. Then the man who was the loudest talker and the showiest dresser succeeded, while the demure, clerical gentleman was outbluffed before he began."

"This was before the public itself began to take an earnest interest in theatricals. Wise Mr. Barnum, of circus fame, used to spout forth the philosophy that the people liked to be 'gold-bricked'; but he never imagined that they would be interested enough in the sawdust-covered 'brick' he presented to them to scrape through the thin coating in an effort to discover the true worth beneath. That's what they began to do—with plays, as well as circuses. And after they had scraped awhile and found nothing, they awakened."

"With the demand of the people for higher quality entertainment, came the demand of theatricals for better men to guide its destinies—men of profound intelligence, who could do things without depending upon 'bluff' to accomplish their purposes."

"And so the doors of a great profession, offering untold possibilities for lucrative gain and artistic achievement, were thrown open to the college-bred man. He commercialized the knowledge he had gained by years of study, and his influence can now be felt in every high-class theatre throughout the United States. A college man need not necessarily be in command of the individual theatre; his influence is distributed from the executive offices which control the chains of playhouses, of which each individual theatre is a link."

"Within the past few years the most notable dramatic successes have been written by college men. Playwrighting—the very acme of literary effort—offers a fertile and limitless field of endeavor to the man of intellect and education—a field which he is fast developing."

"The stage is the people's institution of moral and educational uplift," adds Mr. Wegeforth, "and it possesses an influence that is far reaching. Under the guidance of able men, its worth to the community can be increased tenfold. Because of his superior education and thorough understanding of the people's necessities, the college-bred man can assume this responsibility with an absolute certainty of success."

GOSSIP OF THE TOWN.

Norman Lee Swartout's three-act farce, *The Arrival of Kitty*, closed its sixth successful season on May 13 at Amsterdam, N. Y. Mr. Swartout is writing a new play for Hal Johnson, who has appeared in *The Arrival of Kitty* more than thirteen hundred times.

Liebler and Company's production of *Disraeli* will reopen Wallack's Theatre early in September. *Disraeli* is a comedy in four acts, written by Louis N. Parker. The great statesman is shown in the light of the savior of a nation's honor and the aider and abettor of a sprightly romance of young love. The play ran six months in Chicago.

The Count of Luxembourg, the London success at Daly's, was seen by Marc Klaw last week. Mr. Klaw has secured the American rights to the piece, and is now negotiating for the rights to the other English success, *Kismet*.

Dion Boucicault, stage director in London for Charles Frohman, sailed from London May 20 on the *Lusitania* for an inspection of American theatres.

STARLIGHTS O' LONDON: A MELODRAMATIC MELANGE



Jeffreys Lewis



Doris Keane

Photos by White.
Holbrook Blinn

Charles Richman



Douglas Fairbanks



William Courtenay



Frank Hatch



Thomas Q. Seabrook



Lawrence D'Orsay

AS JEFFREYS LEWIS remarked, the cast of *Lights o' London* is as conspicuous for its temper as for its temperament, both of which she recommends highly. "It's not like another all-star cast that I might mention from my own experience," she whispered confidentially in a quiet corner behind the scenes. "That was like sitting on a volcano. Solid as I am, I never felt quite sure when an eruption might break through. Everyone was polite, you know—oh, terribly polite. That was the trouble."

Then, lest one should draw the wrong inference, she hastily added, "Here everyone is perfectly happy. Mr. Hatch declares he never saw such a cast; they are too good to be true."

Miss Lewis bobbed her head with animation and jiggled from foot to foot. "I'm having the time of my career. Years ago, a manager told me the upper half of my face was tragic and the lower half comic, and he advised me to stick to comedy. He was right. I have shed lots of tears in the past, but now I've given up pathetic heroines for character parts. Mrs. Jarvis is the best of the lot." Miss Lewis shook out her red plaid skirt with her finest courtesy.

"*Lights o' London* gives the actor something to chew on. Some of the newer pieces—well, you know they are pretty light weight." Miss Lewis spoke tolerantly, but made it clear that change does not necessarily spell progress. "I'd like to keep on for four months instead of four weeks, because the audience likes it so. After the first night, one of my friends tried to console me because the audience jeered the performance. 'Cheered,' I said, 'not jeered. You can't tell me they didn't really like it. I know.'"

Then catching a glimpse of Douglas Fairbanks, who was sprinting about, she proceeded with such an encomium as no man should hear of himself. Consequently it must be suppressed for the good of Mr. Fairbanks.

When he had commendation to bestow, Mr. Fairbanks did not choose a dark corner of the stage, but the garish light of his dressing room. Holbrook Blinn, who had just murdered old Mr. Armytage, hurried in and addressed himself to the task of catching up with his correspondence.

"There," said Mr. Fairbanks, with a sweeping gesture, "there sits the man regarded as America's foremost actor." As Mr. Blinn wrote nonchalantly on, without moving an eyelash, Philosopher Jack nudged him and added behind his hand, "This is an interview. Can't you say something for me?" Continuing his public harangue, Mr. Fairbanks explained, "Mr. Blinn, you know, belongs to the old school of actors. He doesn't like the younger generation of raw recruits, but he puts up with us almost heroically."

Turning from the composition of his letter, Mr. Blinn interpolated, "I not only endure the callow youths like Fairbanks and Courtenay—"

"Courtenay has grandchildren," declared Mr. Fairbanks.

"I not only endure them, but I like them well enough to encourage them. All of us who belong to the old guard—Dixey, Crane, Warfield, Blinn—all of us realize that we must have successors, so why not those we train?" Without a smile, Mr. Blinn turned back to the literature he was creating.

As Mr. Fairbanks devoted his energies to getting inside Philosopher Jack's complete suit of buttons, he remarked, "Unless worse comes to worse, I am never going to sell fish for a living, because it would keep my wife busy sewing on buttons. Now, what do you suppose a man wants of all these buttons just to sell fish?"

The Philosopher gazed meditatively at the buttons

and shook his head with a sigh. "If I were in trim, I might find the answer, but Collier and Cohan took me out with them last night, and this is the pathetic result. They can get along without sleep; twenty minutes a day in all they need. I am one of those eight-hour boys, and when I don't get my share, the cobwebs hang around my mind in festoons the next day. A man can get too much sleep, though, which is just as fatal; exercise and sleep must balance."

Mr. Fairbanks does not stop exercising even in *Lights o' London*, as every one knows that ever saw him. "Two of the men in the mob scene got knocked out," he asserted. "One went to the hospital and another took a vacation. I suppose the rest of them will lay for me on the last night and beat me up."

"Where do you suppose that belt is?" The actor went on a still hunt for the missing link. "Too bad my valet isn't here to look it up for me. A valet makes such an impression in an interview, you know. Ha! Found at last!" The Philosopher dove into a pile of masculinities and dragged out the elusive belt.

At this instant a diversion was created at the opposite end of the room by the appearance of a rotund figure bundled up in a great coat, a scarf, and a heavy cap. From the superabundance of clothing emerged Thomas A. Wise, puffing and perspiring. "A warm Winter we're having," he gasped as he bent towards the May breeze that was gently fluttering the curtain at the window near him.

"Not too warm for *Lights o' London*, though," he added. "I can't say I'd want the play to run on indefinitely, but this month has been worth while. The comedy in *Lights o' London*, you see, has aged less than any other part of the melodrama. The same primitive types and humor amuse the audiences in about the same way they did thirty years ago." Mr. Wise smiled benignly upon the room.

"It is interesting to see how styles change on the stage. When *The Henrietta* appeared, it was considered the most absolutely up-to-date play that could be written, a triumph of dramatic literature. When it was revived ten years later, it was out of sight in a cloud of dust. Full of asides and soliloquies and obvious devices, *The Henrietta* had no chance in the race.

"Diplomacy, I should say, holds out about the best of the older dramas, and *The Scrap of Paper* has the lead among the comedies. It's a real pleasure to come back to them once in a while—isn't it, Mr. Blinn?"

"I never played anything but melodrama," said Mr. Blinn, "so naturally I am rather prejudiced in its favor. My first appearance was in *The Streets of London* in 1878." Douglas Fairbanks scoffed openly, as Mr. Blinn added data. "I was then six years old and received no salary."

Mr. Fairbanks had it in mind to make some calumnious insinuation about the ratio of labor and compensation, when Mr. Wise added some items about the sketch in which he recently appeared at the Lamb's Gambol.

"Fritz Williams and I first did it at an Elk's Social. Fritz just told me the story of it, and we went on and did it without a rehearsal. Then we worked it into shape for the Gambol."

Nodding toward a neat card over his mirror, Mr. Wise asked, "Have you noticed the handiwork of Mr. Fairbanks?" The placard read:

You are requested not to
Swear while here, not
That we give a —
But it sounds like —
To Strangers.

"You are going?" inquired the author of the blank verse. "Remember what I told you about Mr. Blinn." Then in a stage aside, "I must see you later and tell you what I really think of him."

Down in her dressing room on the opposite side of the stage, Doris Keane was industriously putting in a few leisure moments reading before it came time for her to suffer more martyrdom for the delectation of the audience. "I really don't know a thing about melodrama," said Miss Keane. "It isn't a bit in my line, and I shall not be at all inconsolable when the run is finished. As I haven't been trained for melodrama, probably that explains my lack of interest."

Another reason she gave inadvertently, "I like pretty clothes," she said, pointing sorrowfully at the rags in which she had to array herself. "See my first act costume. It looks like seaweed." Miss Keane does not admire primitive, Garden-of-Eden styles.

"I'd like a picturesque play—a romance with plenty of ideas, a little pathos at first, and then some comedy. A little of everything, in fact." Others are looking for this identical play. Its author should apply immediately to Miss Keane.

"The past doesn't matter," said the searcher. "The present is important only for what will develop from it. I always live in the future." Miss Keane has the genuine pioneer spirit, which has inspired every work worth remembering. "So, if I like *Lights o' London*, it is only for what it leads to."

William Courtenay has much the same opinion of the melodrama. "I'm tired of it," he frankly admitted with the suffering expression of a Laura Jean Libby hero. "It is out of date with its absurd heroics and senseless construction. But it has such a good heart story that, of course, it goes. Thieves and stocks and bonds and politics have overrun the stage so long that people are ready for anything picturesque."

Mr. Courtenay lolled as luxuriously as circumstances permitted, while his Japanese valet changed his shoes. This is the life Harold Armytage leads behind the scenes.

"William Collier told me the other day," continued Mr. Courtenay, "that *Lights o' London* had shut him up. I told him it was what he deserved, because years ago his trevity at Weber and Field's first ripped up melodrama. You may recall how it goes. The hero says, 'I have something to say to you.' The heroine asks, 'To say to me?' The hero says, 'To say to you. I am going away from here.' The heroine echoes, 'Going away from here?' So the dialogue rambles repetitiously on. At the time, I was playing in *Iris*, and will you believe it, those very lines occurred? We had to cut them out, because people laughed so."

"A parody always spoils the thing it parodies. After seeing *The Too Oftens*, I never could listen seriously to *The Two Orphans*.

"Repetition of lines isn't so far behind us as it might be. The public has a poor memory if it doesn't remember *The Crisis*. I never had to study the last act at all, because my part consisted simply of repeating other peoples' lines."

"Talk of my knocking out four men in front of the Boro'. James Hackett at a very late date used to kill seven with one trusty sword."

"Luckily for us, we got all our amusement out of *Lights o' London* at rehearsals; otherwise we'd never be able to go through it seriously."

In this same room with William Courtenay amicably resides the villainous Clifford Armytage with his silky mustache and silken hose. "We don't have to do anything really funny," said Charles Richman gently.



Silver, Chicago.

PERLE BARTI

To be featured by Max Spiegel in "The Winning Widow"

"The audience furnish the entertainment for themselves, so I enjoy it thoroughly—the hisses most of all."

"The other day, one of my friends asked me if I wasn't feeling well, because red blotches show through under my makeup. I laughed at him, for this mottled Burgundy complexion is all outside. I used to see quite regularly at Delmonico's a white-haired man who invariably had a bottle of Burgundy, two or three newspapers, and an array of good eatables before him. His complexion is the original, of which my make-up is a reproduction."

Lawrance D'Orsay strutted in to view his seedy glory in the mirror. "You know," he said in the extremest Cockney dialect, "I've been thinking I'd use in the fourth act the stage business that woman uses in the fifth. Good idea, eh? Well, I've got another idea now. When the officer orders me to ring the door bell, I pull a bit of broken glass and a dilapidated comb from my pocket and say, 'I must arrange me mustache first!'" Mr. D'Orsay swaggered out in Percy de Vere's finest manner.

"Mr. Brady tells me that the line, 'Hetty has betrayed me,' has made me more famous than Eva Tanguay," continued Mr. Richman. "Originally it had a 'Curse her' on the end of it, and the other night I put it in after I had got my laugh on the first part of the line. Upon my word, I don't know what held the roof down. So, now on state occasions, I also curse poor Hetty."

A few moments later, Hetty, otherwise Leonore Harris, might have been seen sailing back and forth around the corner of the back drop like a racing yacht gleaming in the sunlight, while Thomas Seabrooke was tightening up McSorley's belt in the interests of law and order.

Marguerite Clark was clinging affectionately to Thomas Wise, waiting her cue. She had time only to say, "This is my first offense in melodrama and I love it. I don't go on till half past nine, and I'm here every night at eight." Away danced Shakespeare Jarvis.

All of the comedians in Lights o' London are carried away with it because they get their legitimate laughs. Some of the others look rather dubiously on old-fashioned melodrama, because serious endeavor scores rather differently from the author's intention.

CHAUNCEY L. PARSONS

A GENTLEMAN OF LEISURE.

Douglas Fairbanks will reopen The Playhouse, on Aug. 16, in his new play, A Gentleman of Leisure, by John Stapleton and P. G. Wodehouse. Mr. Fairbanks tried the play out on the road this Spring. He will be supported by The Playhouse company. Grace George will inaugurate her engagement with the company in October. Thus the early season at this house will be interesting.

NEW FARCE AT THE IRVING PLACE.

On Wednesday May 17, the Berchtesgadner Players tried another new one, Der Vice-Korporator, a farce by Karl Frey and Julius Beck. The piece is built upon the farcical complications arising in mistaken identity. While the situations are not entirely new, they are laugh-provoking and the humor is clean and above suspicion. The visit of a priestly garbed imposter and an intoxicated soldier to a village awaiting the arrival of an assistant to the parish priest furnishes the thread upon which the story is woven. The priest is absent and the clerical fraud robs the villagers, while the soldier in his befuddled condition has soiled his uniform, appropriates the priest's robe, which has been hung out to air. The return of the real parson clarifies the atmosphere, and the soldier is condemned to wed a simpering old maiden to whom he proposed in his intoxicated state.

The principal funmaker was Sepp Rettenbeck in the role of Schnagel, the village factotum. His humor was as many-sided as the numerous offices he held in his little burg. Willy Soellner as the drunken soldier did capital work, while Barbeta Kramer was as unctuous as ever. The various other roles were played intelligently. The cast was as follows:

Thaddaeus Vordermeier	Hans Adelmann
Agerl	Toni Stadler
Beserl	Funny Etzer
Kohlhofbauer	Max Staller
Pfarrerskoechin	Mirsi Staller
Schnagel	Sepp Rettenbeck
Urschl	Barbeta Kramer
Nandl	Lisi Schultes
Peter	Willy Soellner
Pater Paul	Hansl Schenk
Der Lehrer	Anderl Schultes
Hauptmann Grashuber	Ferdl Kramer
Lenz	Konrad Spaeth
Briefbote	Hansl Klein

The current week with two performances on Monday and Tuesday night of next week will bring the Berchtesgadner Players' engagement, as well as the Irving Place Theatre's season, to a close. The Bavarian players have appeared in an extensive repertoire of some very excellent plays, and their offerings have been varied, yet with it all the patronage, it is to be regretted, has fallen far short of the support these able players are entitled to. On the whole the Irving Place's season has been a discouraging one and what the outcome of the Theatre's fate next season will be is still an open question.

AMATEUR NOTES

The University of Chicago Dramatic Club will produce Galsworthy's Silver Box on June 9.

The Critic was played in the Williamstown opera house, on May 13, by Cap and Bells and the English department of Williams College. Cap and Bells, the college dramatic association, has ordinarily confined its efforts to modern comedy, and the English department has presented Elizabethan drama. They compromised and collaborated on an excellent production of Sheridan's satire. The cast follows:

Prolog, Reginald D. Forbes; Sir Fretful Plagiary, Henry G. Hotchkiss; Puff, Chester D. Heywood; Dangle, Lloyd Robinson; Snoot, Henry T. Hall; Signor Pasticcio Ritornello, Gilbert W. Gabriel; Interpreter, John C. Goddard, Jr.; Under Prompter, Columbus D. Ames; Mrs. Dangle, Carle L. Parsons; Signore Pasticcio Ritornello, Josiah Lasell; Lord Burleigh, George B. Brooks; Governor of Tillbury Falls, Dwight C. Pitcher; Earl of Leicester, Rodrick MacLeod; Sir Walter Raleigh, John G. Davis; Sir Christopher Hatton, Mason Garfield; Don Ferolo Whiskerando, Redford K. Johnson; Beefeater, George O. Latimer; Justice, J. Wilbur Chapman; Son, George O. Latimer.



White, N. Y.

DOROTHY PHILLIPS

Who will be featured by Raymond N. Harris in "The Music Hall Girl"

Osgood Perry; Tilburnia, Arthur L. Swift, Jr.; Con-fidant, Arthur N. Pack; Justice's Lady, Percival W. Whittlesey; First Niece, Theodore H. Dauchy; Second Niece, Henry M. Ladd, Jr.; constable, Robert R. Jewett; servant, Rochester B. Jones; sentinels, Gregory Mason and Wolcott Hubbell.

The Carleton Dramatic Club has been organized at Carlton College, Northfield, Minn., to supervise dramatic work. Charter members are Charles Pendleton, Edna Lowe, members of the Junior play cast, and others.

The Masquers, the dramatic club of the University of Minnesota, presented The Merchant of Venice early in May, at the Princess Theatre, Minneapolis, under the direction of Professor Charles M. Holt. This is the fourth Shakespearean play of the Masquers. Robert Wilson's Shylock received special commendation. Enza Alton Zellar as Portia and Eugene Bibb as Launcelot Gobbs were notably effective. Others in the cast were Henry Doermann, Frank Harris, William Hodson, Frank Quinn, Walter Hughes, Samuel Bailey, Edgar Rehnke, Frederick Blair, John Fabian, Alex Guiterman, J. D. Carroll, Carl Meixner, Frances Works, and Myrtle Wheeler.

On May 15 the London Dramatic Club repeated at the Princess Theatre, Toronto, the same play they used in the Earl Grey competition at Winnipeg. It is Lady Huntsworth's Experiment. In the cast were Ruby Mitchie, Campbell Becher, Meta Macbeth, Dr. Bucke, and Dr. Hunt.

At Fullerton Hall, Chicago Art Institute, on May 17, the girls' life class produced The Master Painter and The Vampire. The former was a romantic Italian story of a fifteenth century convent, by Elaine Hyman. The author played the leading role. The Vampire; or, Triumph Through Trial and Tribulation, was a burlesque drama of horrid, diabolical magic and sudden death, attributed to the pen of David Tobasco. The "all-star" cast follows: Snaky Jim, an artist, Frank Daniels Leidloff; Our Nellie, Eva Tanquay Superior; Elliot Greythorne, the Vampire, Richard Mansfield McMein; Jackson, the Vampire's tool, Robert Mantell Haines; Old Bruce, Gwendolyn's father, Joseph Jefferson Scott; William Bruce, Jr., our hero, William Faversham Bertch; Muggins, a bootblack, George Cohan Logan; Gwendolyn, our heroine, Sarah Bernhardt Parkhurst; Kate, the unhappy woman, Alla Nazimova Potter. The event drew a large audience.

The Philaletheis Society of Vassar presented The Taming of the Shrew on Sunset Hill, on May 14. In the cast were Ruth Fitch, Mary Gavin, Gabrielle Elliot, Edith Hilles, Sidney Thompson, Estelle Mulqueen, Marion Patton, Helen Rosenthal, Margaret Edgar, Elizabeth Worster, Katherine Mitchell, Margaret Clark, Elizabeth French, and Frances Osborne.

The East Side Operetta Club repeated The Chimes of Normandy at the Carnegie Lyceum, New York, on May 9. Charles E. Kneeland, was stage-manager, and the Thursday Musical Club backed the enterprise.



LAST JUMP OF THE SEASON OF THE ROSARY COMPANY (EASTERN)

SAVAGE'S PLANS.

Puccini's grand opera, *The Girl of the Golden West*, will be one of Henry W. Savage's most important productions of next season. The opera is to be given in English. Mr. Savage is now abroad engaging artists for the production. So far as possible American girls will be engaged. Louise Villani and Edna Showalter have already signed contracts to appear in the opera.

Mr. Savage's itinerary will embrace London, where he will look over the field with a view to the presentation of *Everywoman* and *Excuse Me*: Milan, Florence, Rome, Vienna, Berlin, and Paris.

Next season two companies in *Everywoman*, three companies in *Excuse Me*, two organizations in *Madame X*, two *Merry Widows* and *The Prince of Pilsen* will go out.

The French farce, *Le Million*, by Jean Ditzelstein, and *Little Boy Blue*, adapted by Edward Paulton and A. E. Thomas under the name, *Little Boy Blue*, will be new Savage productions. It is expected also that many announcements of new plays will be forthcoming on the return of Mr. Savage in June.

SEATTLE ORPHEUM.

Sullivan and Considine opened their newest theatre, the New Orpheum, in Seattle, Wash., May 15. Speeches appropriate to the occasion were made by former Mayor John F. Miller, Mayor George W. Dilling, and Judge Thomas Burke. A brilliant audience witnessed the inaugural bill, which consisted of Master Gabriel, Tom Edwards, Joseph L. Browning, and Henry Lewis, the Namba Japs, Isabelle D'Armond, and George Moore, George Austin Moore, and Cordelia Haager, and Mons. Gerard and Madame Hut Ell.

SEGORITA.

Weber's Theatre will reopen early in August, with a new musical comedy, *Segorita*, by George Hobart and Silvio Heine.

MABEL HITE

and *Mid-Channel*, and his output is considerably less than it used to be.

Grace Harford, whose "Five Fest of Comic Opera" has made her immensely popular in vaudeville, and who recently sailed abroad to fulfill several foreign engagements.

Leslie Bassett, seen the early part of this season in *Bobby Burnit* and *Diplomacy*, previous to which he was with Louis Mann in *The Man Who Stood Still*.

Nettie Vesta, once Dorothy Gale in *The Wizard of Oz*, and who has been singing in vaudeville the past few years.

Robert Hood Bowers, the well-known light opera composer, author of *Rubes and Roses*, *The Paraders*, *The Maid and the Mummy*, *The Vanderbilt Cup*, *The Hoyden*, and many others.

Ada Henry, the buxom comedienne, who caused many a laugh with Lulu Glaser in *Mile. Mischief*.

May 25: Marie Doro, late star in *The Morals of Marcus*, *The Richest Girl*, *The Climax* (London production), and *Electricity*, who is soon to play a stock starring season at the Suburban Garden, St. Louis.

Lawrence Knapp, the past two seasons in *Arsene Lupin*, and at present with the James Neill Stock, St. Paul and Minneapolis.

Amy Fanchette, who plays character parts in London, lately seen with Eric Hope (Earl of Yarmouth) in *The Pigeon House*.

May 26: Dora Jesslyn, dainty English actress, who made her first appearance in this country with Julia Neilson and Fred Terry in *The Scarlet Pimpernel* and *Henry of Navarre*, and who remained here to appear at the New Theatre as *Barbara in The Piper*. She has since announced her retirement from the stage, as she is shortly to be married.

AL H. WILSON.

Al H. Wilson, America's foremost German dialect comedian and singer, whose portrait appears on this page as Metz von Ahrem in his latest singing comedy success, *A German Prince*, has just closed a most successful tour of forty weeks, and everywhere the press and public have been unanimous in declaring this production the best of his career. Sidney R. Ellis, his manager, states that *A German Prince* will again be presented a portion of next season, commencing Sept. 1, with a new play ready to follow when occasion requires. The songs rendered by Mr. Wilson form one of the attractive features of his performance. His voice is characterized to a remarkable degree by that height and pure lyric quality which is the greatest essential to a soloist, and Mr. Wilson has refined and developed it by persistent and intelligent study under the leading masters of America and Europe. George P. Goodale, the able critic of the Detroit *Free Press*, says that "one of the most charming of contemporaneous singing comedians is Al H. Wilson. He is gifted with a voice of singular sweetness and sympathy, and he sings his own and other compositions with the depth of feeling and the melodic magnetism that are attributes of nothing less than genius." Mr. Wilson's support will be in keeping with the high standard required from an attraction of his class.

HAMMERSTEIN OPERA?

Although Oscar Hammerstein went out of the grand opera business through his agreement with the Metropolitan Grand Opera Company to stay clear of the field for ten years, his son, Arthur Hammerstein, threatens to invade the field. He will be unable to use his father's Manhattan Opera House, which has been leased to the Shuberts for ten years, but will present *The Tales of Hoffman* in English at some Broadway house. Emma Trentini, doubtless, will sing the leading soprano role.

AL H. WILSON
In "A German Prince"

**THE STAGE BIRTHDAY CALENDAR**

May 24: Sir Arthur W. Pinnero, the distinguished dramatist, whose forte is play, *Preserving Mr. Panmure*, has recently been withdrawn from the Comedy Theatre, London, where it was not very successful. Indeed, since 1903 Pinnero has had practically but two successes, *His House in Order* and *Mid-Channel*, and his output is considerably less than it used to be.

H. Percy Meldon, the popular stage manager and producer, long with the Baldwin-Melville Stock, New Orleans, and more recently with the Poli Stock and the Crescent Stock, Brooklyn.

Fred L. Tilden, English actor, who came to America with the Goodwin-Elliott combination in 1902, and has remained here ever since, appearing in the support of such stars as Henry Miller, William H. Crane, Lillian Russell, and Marie Doro.

Robert W. Chambers, the distinguished novelist, whose book, *The Firing Line*, had a stage production this season. Probably you've forgotten it, but in the fore part of 1897 Mr. Chambers made a dramatization of Guy Mannering, which, under the title of *Meg Merrilles*, was produced at Daly's Theatre, with Ada Rehan in the role of Meg.

May 27: Dustin Farnum, whose professional path has not been a very smooth one lately, but he has built great expectations upon his new piece, *The Littlest Rebel*, by Edward Peplé, in which he is to star next season, under the direction of A. H. Woods.

Cathrine Countess, late star in *The Marriage of Helena* and *Richie*, now playing her third stock starring season in Grand Rapids, Mich.

Fred McNaughton, of the former vaudeville favorites, the McNaughtons, and who is mentioned as the prospective comedy support for his sister-in-law, Alice Lloyd, when she goes starring next season, under Werba and Luescher.

Lucille Watson, happily recalled for her clever work in various Fitch plays, such as *The Girl With the Green Eyes*, *Glad of It*, *Her Sister*, and more recently in *The City*.

Ralph Ramsey, the clever son of Ralph Stuart, and who is coming rapidly to the fore as an actor of juvenile roles, lately seen as Howard Jeffries, Jr., in *The Third Degree*.

Shirley Kellogg, who is making her presence felt in the world of musical comedy, having graduated from

being merely in the ornamental and professional beauty class, as witness her work with Anna Held in *Miss Innocence*, with Montgomery and Stone in *The Old Town*, and in *The Foilies of 1910*.

Edouard Durand, who plays French parts capitally, and who has been devoting his talents this season to *Alma, Where Do You Live?*

May 28: Robert Hilliard, who is to be a Klaw and Erlanger star, beginning next season, appearing in a new play about January, previous to which he is to visit the Pacific Coast in *A Fool There Was*, his fourth year in this play.

John Findlay, many years with the Lyceum Theatre Company, and also recalled in the support of such stars as H. H. Sothern, Arnold Daly, Alla Nazimova, and Mabel Taliaferro, and who appeared earlier in the season in *The Speckled Band*, now being in the cast of *Excuse Me*, at the Gaiety.

John L. Shine, English actor, who has lately devoted himself to stage affairs in this country, at the present moment playing the rôle of *Stuff* in *Everywoman*, at the Herald Square.

May 29: Virginia Harned, who is seen all too seldom upon the New York stage nowadays. Miss Harned has not starred hereabouts since the Fall of 1907, when she was seen in *Anna Karenina*.

Marc Klaw, of the firm of Klaw and Erlanger, who, upon Aug. 26 next will celebrate the twentieth anniversary of his association with stage affairs.

Mary Boleyn, lately seen at the Casino in *The Balkan Princess*, previous to which she was identified with some of the best known musical attractions, such as Alice Nielsen's company, *The Chaperons*, *The Maid and the Mummy*, *The Hurdy Gurdy Girl*, *Three Million Dollars*, and in vaudeville.

John Emerson, who has abandoned acting in favor of producing, being general stage director for the Shuberts.

Selma Herman, who will always be pleasantly recalled for her emotional work in *Darkness Russia*, and who afterward appeared in a number of melodramatic pieces, such

as For Her Children's Sake and The Charley Nurse. This past season she appeared on tour in The Thief.

Frank Rushworth, than whom we have no better known comic opera tenor, lately seen as Nankl-Poo in the star cast of The Mikado.

Ruth Shepley, lately seen with Fanchon Campbell in Sweet Kitty Bellairs, with Thomas Wise and Douglas Fairbanks in A Gentleman From Mississippi, Henry Dixie in The Naked Truth, and Douglas Fairbanks in A Gentleman of Leisure.

George K. Henry, appearing in Get-Rich-Quick Wallingford, at George M. Cohan's Theatre.

Claude L. N. Norrie, late in stock in Milwaukee, with Rose Melville in Sis Hopkins and in The Rosary.

May 30: Mabel Hite, who was recently seen at Wallack's in A Certain Party, this being her stellar debut on Broadway, having gained the right to this distinction by her excellent work in such pieces as A Milk White Flag, The Telephone Girl, The Burglar and The Wolf, The Chaperons, A Venetian Romance, The Girl and The Bandit, A Knight for a Day, The Merry-Go-Round, and in vaudeville.

Courtice Pounds, the distinguished light opera singer, recalled here for his excellent work as Papillon in The Duchess of Dantzig, since when he has appeared in London in The Blue Moon, The Belle of Mayfair, Lady Tatters, Havana and in the music halls.

JOHNSON BRISCOE.

THE BIDE-A-WEE BENEFIT.

All the good dogs and cats that have found an asylum at the Bide-a-Wee Home are considerably indebted to the generous fairy godmothers who gave their services on May 22 in order to swell the maintenance fund of the institution. A varied programme of ten numbers was provided for the entertainment of the well filled Lyceum, where the benefit took place.

As an appropriate starter, John Mason read a poem by Budyard Kipling celebrating a dog's love. He explained that it was doggerel, and, of course, read it doggedly. After that he auctioned off an autographed programme for \$50 to Mrs. Daniels.

The longest number of the afternoon was the first act of Mrs. Bumpstead-Leigh, given by a cast so competent that it may be justly labeled "all star"—dog star, to be specific. In the cast were Henry Stephenson, Kate Lester, Malcolm Duncan, Douglas J. Wood, Veda McEvans, Cyril Young, Florine Arnold, Mrs. Fiske, Katherine McDonald, and Helena Van Brugh. Mrs. Fiske and Miss Arnold were roundly applauded for their comedy.

Hans Kronold, in the course of the programme played four numbers: Liebestraum, by Liszt; Rondo, by Boccherini; Air Religieux and Spinning Wheel, by himself. Herr Kronold was at his best in the vivacious Rondo and Spinning Wheel, which gave him opportunity to display his extraordinary deftness in fingerling the cello. His own compositions are marked particularly by the beauty of their melodies. Herr Kronold's accompanist deserves a word for the individuality of his work, a sort of electric quality that made it interesting in itself without at all encroaching on the cello.

Madame Rosalia Chalia, from the Grand Opera company of Buenos Ayres, sang "Fuggi Traditam," from Mozart's Don Giovanni, and "El Bacio" by Arditi. Her later duet with David Bispham was chosen from Verdi's Rigoletto, "Deh, non parlare al misero." Madame Chalia has a voice of unusual strength and she executes the bravura passages with great vigor.

Besides the duet, David Bispham sang "Lungi del caro bene," by Beccchi; "The Wanderer," by Schubert, and "The Two Grenadiers," by Schumann, and he recited Poe's "Raven" by Arthur Bergh's music. As always, Mr. Bispham showed himself a singer of exquisite taste, unerring instinct and genuine mastery. So much more than mere vocalism is connoted by the infinite variety of his expressive phrasing that no single paragraph can aspire to a proper recognition of his artistry. "The Wanderer" represents the most entirely satisfactory one of his solos. The dramatic effectiveness of his recitation lets one a bit into the secret of his musical success, but does not make it any the less wonderful.

The closing number, scenes from Pygmalion and Galatea, by W. S. Gilbert, was presented by Edward Fales Coward, Lincoln Plummer, and Mrs. Charles De Kay. Mrs. De Kay put the two men through a comic catechism that amused the audience and ended with a pathetic incident. Her posing is also remarkable.

ANNA MALLEEN

George H. Brennan, theatrical manager and author of "Bill Trueell," has just finished "Anna Malleen," another novel. It has been published by Mitchell Kennerley. "Anna Malleen" is the love story of a Texan girl who comes to New York to achieve success on the stage and is confronted by conditions and temptations which put her natural courage to a severe test.

NEW MUSICAL PLAY FOR HITCHCOCK.

Cohan and Harris announce that they will make an early Fall production of a new musical play by Channing Pollock and Renold Wolf, with music by Charles J. Gebest. It will be called The Red Widow, and will be the starring vehicle for Raymond Hitchcock. The scenes of the piece are laid in London and St. Petersburg and the principal role is that of Cleo Hannibal Butts, a retired corsair manufacturer.

THOMAS FOR NEW THEATRE?

Proposal to Become Manager Said to Have Been Made by Otto Kahn.

A cable to the New York Times from London yesterday said that Augustus Thomas, the playwright, who sailed from Cherbourg for New York on the *George Washington*, is understood to have been offered by Otto Kahn, whom he saw in Paris, the management of the New Theatre which is to be built in West Forty-fourth Street, in the neighborhood of Times Square, by the directorate of the New Theatre, Central Park West, which was recently taken over by the Liebler Company. Mr. Thomas is believed to have intimated his willingness to accept the present offer. He sailed for Europe a few weeks ago to take a short rest and to arrange for a London production of his latest play, *As a Man Thinks*, in which John Mason is starring here. Mr. Thomas is known in the theatrical world as an excellent stage director as well as a dramatist. He always attends to the staging of his own plays as well as to the selection of the actors.

PICTURES IN THE GARDEN.

Madison Square Garden is to become a motion picture theatre, beginning Thursday, under the Garden management. It will probably be the largest amphitheatre devoted to motion pictures in the world, certainly in New York.

The idea of making this experiment has been under discussion by the management for some time. For the last twenty years the Garden has been a non-paying institution in the summer months, and recently the stockholders have been planning to sell it. If the motion picture show proves a success, and the Garden can be kept open profitably for four months, it is believed by the management that the building will be withdrawn from sale.

Plans for the picture show have been made with much care. Seating accommodations for 5,000 have been provided, and precautions have been taken to facilitate the easy ingress and exit of crowds. An extra large sheet will be used to display the pictures, and a special daylight screen will be used in the afternoons. As the size of the Garden makes the introduction of vaudeville acts impractical, the Ladies' Musical Vassar Band has been engaged to furnish music in connection with the pictures.

Soft drinks will be sold, but there will be no beer, and smoking will be prohibited. A uniform price will be charged for all seats.

THY NEIGHBOR'S WIFE.

Daniel Frohman has purchased from a new American writer an original American comedy entitled *Thy Neighbor's Wife*, with which he will open the Lyceum Theatre early in September, with Arthur Byron, Frederick Tyden, Pamela Gaythorne, and Alice John in the leading parts. Miss Gaythorne appeared at the New Theatre company last season in *Nobody's Daughter*. Alice John is at present the eldest of the Seven Sisters, now in Chicago. Mr. Tilden was for several seasons with John Drew.

SPRINKLED THE BALLET.

The automatic sprinkler at the Folies Bergères burst on Monday night and sprinkled the ballet generously, to great applause.

GOSSIP

Mathilde Weffling, who has just closed a three year's engagement with Frederic Thompson's original company playing Polly of the Circus, has been engaged to play Daphne in the new production of Bartlett Campbell's play, *The White Slave*, which will open the season at the Lyceum Theatre, Pittsburgh, Aug. 5. Miss Weffling sails for Germany May 24 on a visit to her family, returning in time for rehearsals.

John Cort has engaged J. H. Carvill for one of the principal roles in support of Lawrence D'Orsay in his revival of Augustus Thomas's comedy, *The Earl of Pawtucket*.

Billy Champ, of the No. 7 The Rosary company, who was operated on in Fall River, Mass., recently for tonsilitis, is back in harness again. Mr. Champ worked the same night of the operation, but his voice was inaudible in any part of the theatre. A hemorrhage of the throat resulted from straining the voice, and the following two performances Mr. Champ was out of the cast. He is now playing his old part of Skeeters in The Rosary, and on May 13 will close a season of thirty-eight weeks in Portland, Me.

Louise Sydmeth, who played the role of Jane Putnam in The Earl of Pawtucket at the Madison Square Theatre in February, 1903, has been engaged by John Cort for the same part in his revival in the Augustus Thomas comedy in which Lawrence D'Orsay will again be the star.

Warren Lombard, who has just closed with Lower Berth 13, has signed a contract for appearance in Naughty Marietta next season.

William Hammerstein asserts that at the close of the season of Hammerstein's Roof on Sept. 2, the Summer Garden will become a Winter Garden for ice skating.

The Ward Opera House, Brookport, N. Y., was destroyed by fire May 18.

Through Songer and Jordan, J. C. Williamson, the Australian manager, has secured Everywoman for the Antipodes.

The Fox closes in Chicago May 21. It will be seen in New York next season.

WERBA AND LUESCHER'S PLANS.

The New Firm Will Increase Their Activities Next Season.

The firm of Werba and Luescher, which had its birth this season with Christie MacDonald in The Spring Maid as their first production, will re-enter the production field next season with even more vigor. Their foreign representative, Herman Feiner, has returned to New York with several new musical pieces, which will have production this coming season.

In addition to three Spring Maid companies and the Bayes-Norworth company in Little Miss Fix-it, they expect to have at least six other organizations. The most elaborate will be the production in English of Nouguès' spectacular grand opera, *Quo Vadis*, with singing and ballet forces numbering over two hundred people and an orchestra of ninety musicians. Andreas Dippel is now abroad engaging English singing artists for the principal roles and rehearsals will begin late in the summer.

Lillian Russell is to return to light opera next season. Miss Russell has been signed for five years by Werba and Luescher.

Another new venture that promises to attract unusual attention will be the production of Leo Fall's Viennese operetta, *The Jolly Peasant*, in which George Marion will have the star role.

While abroad the firm will hear the music of the opera in which they are to star Alice Lloyd next year. Miss Lloyd's season does not start until November, and the name of her piece will not be announced until Autumn. Her leading comedian will probably be Charles McNaughton, brother of Tom McNaughton, of The Spring Maid. The first summer production from Werba and Luescher's once will be the Western Spring Maid company, headed by the Hungarian prima donna, Miss Hajos. Miss Hajos sailed for Europe last week for a few weeks' stay with the composer, Heinrich Reinhardt, in Vienna. Her season will open with a week in Denver, from where the company will go direct to San Francisco for a run.

GUSTAV MAHLER.

Gustav Mahler, for the past two seasons director of the New York Symphony Orchestra, died in Vienna on May 18, from a complication of angina pectoris and blood poisoning. After his resignation from the Symphony directorship he spent a few months in Paris previous to his return to Vienna.

He was born in Kaischt, Bohemia, on July 7, 1860. He was educated at the Gymnasium at Igau, at Prague, at the University of Vienna, and at the Conservatory. From the university he received the degree of Ph. D. At the age of twenty he began his career as musical director in various Austrian towns. He was successively connected with the opera at Cassel, at Prague, where he followed Anton Seidl; at Leipzig, where he assisted Nikisch; at Budapest, at Hamburg, and at Vienna. Under Mahler's rather autocratic rule the Court Opera took on new life.

In 1907 Gustav Mahler began his New York career by conducting *Tristan* and *Isolde*, with particular success. While at the Metropolitan, he also conducted *Fidelio*, *Don Giovanni*, *La Nozze di Figaro*, *The Barber of Seville*, and *Pique Dame*. In 1909 he became director of the reorganized Philharmonic Orchestra, where his work—it is generally understood—was hampered by the guardians of the funds supporting the orchestra.

As a composer, Mahler is best known for his eight symphonies, which are marked by their largeness of conception. His scores called for an enormous orchestra, and a large chorus. Some of the symphonies have been played in this country, and the last one was produced during last October in Munich with great ceremony.

Gustav Mahler ranked as one of the most remarkable conductors and composers of late years.

Having a fear of being buried alive, Gustave Mahler left instructions that a needle be passed through his heart. He also desired that the funeral ceremony be of the simplest.

Y. M. C. A. IN JULIUS CAESAR.

When Granville Forbes Sturgis, the playwright, moved to Denver last Fall, the Denver Young Men's Christian Association secured him to direct a class in elocution and acting in connection with the educational work carried on by that institution. The course proved most popular, for Mr. Sturgis laid a solid foundation from bottom upwards. Prominent men of the city learned of the new work and joined the class, so what was only an experiment proved one of the most successful courses given. On May 2 this class made its debut in an elaborate presentation of Shakespeare's tragedy of Julius Caesar. A scene from this production is carried on the fourth page of THIS WEEK.

NEW THEATRE RENAMED.

George C. Tyler, who has become the lessee of the New Theatre and will tenant the playhouse with Liebler and Company's productions the coming season, has decided on The Century as the name by which the establishment will be known. The first of the Liebler and Company offerings at The Century will be Robert Hichens' *The Garden of Allah*. Only attractions of magnitude sufficient to warrant the use of the great stage will be put on at The Century.

A. H. WOODS BACK.

A. H. Woods returned from Europe Friday, May 19, on the *Mauritanie* with many new theatrical offerings for the coming season. During the season of 1911-1912 he will have no less than twenty important productions. He will present Julian Eltinge in *The Fascinating Widow*, which was one of the sensations of the past season on the road, at the New Amsterdam Theatre on Labor Day. Marguerita Silva in *Gypsy Love* by Frans Lehár and Dr. Wilmer, authors of *The Merry Widow* and *The Count of Luxemburg*, will be presented in Philadelphia and Boston, prior to its opening at Dillingham's Globe Theatre, Oct. 30.

Eddie Foy will inaugurate his first season under the Woods regime at the Olympic Theatre, Chicago, in a new musical comedy. Dustin and William Farnum in *The Littlest Rebel* will open at the Chicago Opera House on Labor Day. Blanche Walsh will appear in a new play at Trenton, Oct. 15. In conjunction with Fraze and Lederer, there will be five Madame Sherry companies out, and under Mr. Woods' personal direction there will be two girls in the *Taxi* comp-

any. The new productions from the other side are *Tantalising Tommy*, a musical comedy by Michael Morton and Hugo Felix, and *Modest Susanne*, now playing in Vienna, of which Mr. Woods controls both the European and American rights. *The Pretty Little Milliner*, a musical farce now running in Berlin; *Dame Nature*, a drama by Henry Batelli; *The Anteope*, a new play by Hugo Felix; *Miss Dudelsack*, adapted from the German of Greenbaum and Reichenberg by Patrick Bidwell with music by Rudolph Nelson, complete Mr. Woods' acquisitions.

Among the other American productions which will be produced by Mr. Woods are *The Greyhound*, by Paul Armstrong and William Mizner; *Slumming*, a big musical extravaganza, and *The Pet of the Petticoats*; also a new drama, by Otto Hauerbach, entitled *The Prosecuting Attorney*.

Between six and seven hundred actors will be under the A. H. Woods banner the coming season.

THE LIEBLERS CHANGE QUARTERS.

Liebler and company are moving from their offices at 2 W. 38th Street to The Century Theatre, formerly the New Theatre. They will be entirely settled in their new abode by June 1. The vacation period for the staff will then begin. Editor-in-chief W. W. Aulick of the press department and Mrs. Aulick will inaugurate the vacation season by a month's outing in the Adirondacks. Mr. Aulick will return early in July to begin his publicity campaign for the first two Liebler productions of the new season. Robert Hichens' *Garden of Allah* and Joseph Medill Patterson's *Rebellion*.

At present George Tyler and Mr. Hichens are touring through Egypt and the Sahara Desert, getting local color for *The Garden of Allah*. They have taken a powerful camera with them and are waiting for a sand storm to arise in order to get pictures for reproduction. Of the many scenic splendors of the production the sand storm will probably be the most magnificent.

Rebellion, which had three performances in Kansas City this Spring, promises to be a sensation, for it treats the divorce question in a most daring manner and opposes most emphatically the position of the Roman Catholic Church in the matter.

CURRENT AMUSEMENTS.

Week ending May 27.

ACADEMY OF MUSIC—Stock co. in *The City*—210 times, plus 12 times.
ALEMBRA—Vanderlei.
BALMICO—The Concert—34th week—268 to 310 times.
BIJOU—Closed May 20.
BROADWAY—Law Fields in *The Hen-Pecked*—16th week—122 to 129.
BRONX—Vaudeville.
CASINO—Closed May 18.
COLONIAL—Vaudeville.
COMEDY—Closed May 20.
CRITERION—Closed May 20.
FOLIES BERGERE—Revues—5th week.
GAITY—Excuse Me—15th week—113 to 120 times.
GEORGE M. COHAN'S—Get-Rich-Quick Wallingford—172 times, plus 15th week—114 to 121 times.
GRAND OPERA HOUSE—Corse Payton Stock in *The Still Alarm*—12 times.
HERALD SQUARE—Everybody—13th week—99 to 106 times.
HEDDIE—Closed May 20.
HURTO AND SEAMON—Closed.
IRVING PLACE—Berchesgaden Players in *Der Amerikan*—3 times; *Der Dorf-Farmer*—3 times; *Die Leier vom Schilfsee*—2 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vanderlei.
LIBERTY—Christie MacDonald in *The Spring Maid*—22d week—171 to 178 times.
LYCEUM—Mrs. Fiske in *Mrs. Bumpstead-Leigh*—5th week—87 to 94 times.
LYRIC—*The Lights of London*—4th week—25 to 82 times.
MAJESTIC—Vaudeville and Motion Pictures.
MAXINE ELLIOTT'S—Closed May 20.
METROPOLIS—Ocelli Spooner in *The Little Minister*—times.
MICHIGAN BOWLING—American Burlesquers.
MINER'S WIGGLES AVENUE—Lady Buccaneers.
MURRAY HILL—Hastings' Show.
NEW AMSTERDAM—The Pink Lady—11th week—81 to 88 times.
OLYMPIC—Howe's Love Makers.
PLAYHOUSE—Closed May 20.
THIRTY-NINTH STREET—John Mason in *As a Man Thinks*—11th week—83 to 90 times.
VICTORIA—Vanderlei.
WEST END—Robert T. Haines Stock in *Paid in Full*—378 times, plus 8 times.
WINTER GARDEN—Spectacle and Vanderlei—9th week.

PENCILED PATTER.

A lot of acts went down to the Fifth Avenue Theatre this week to see the Old Timers, so they could get some new material.

ACTORS' SUMMER RESORT.

Spend your Summer vacation on Broadway. Cool breezes, long walks, (when the sun comes along), beautiful shade trees, (can be seen in pictures) bowling alleys, pool parlors and cafes. A short walk from waterfront (Hudson and East Rivers). Can accommodate four hundred thousand. Just the place for a nice quiet rest. Write for booklet.

A woman out West is suing the Wright brothers for \$5,000 because one of their airships "bounced off her head." It's worth five thousand to let an airship do that to you. We know a lot of heads the airship wouldn't hurt, no matter how hard it struck. Boneheads.

Now for the press agent stories. Miss _____ (fill in the name yourself!) who is playing with the _____ (name your Summer show) was arrested last evening in her automobile while speeding from her Summer home in _____ (fill in the town) to the _____ Theatre. Harold De Cospender, whose father is the head of the Lemon Steamship company, was phoned for and he left his Forty Thousand Dollar Diamond Tooth filling as a bond for Miss _____'s appearance in court tomorrow morning. The curtain was held for an hour for Miss _____.

(Same old bunk.)

These Summer poems are awful nice. You wish for Breezes, Booze and Ice, It matters not what folk may say, For Summer poems must go that way.

What are you kicking about? Just think of all the "Society Girls" who were never used to any kind of work that are now rehearsing with the Broadway Summer shows.

The only players sure of steady work now-a-days are baseball players.

Chor. U. S. Mann's letter on organization: (With apologies.)

Dads Boys:
Regarding the union that those rough chorus men are forming, don't you join it. They're a saucy lot. One of them had the nerve to come to rehearsal without a cane. Think of it, boys! And last week three of them wore black cravats with green sox—what nerve! You may think they mean well by organising, but it's only a mean, old, horrid trick, and don't you join it. Well, good-bye, boys, and beware of those rough fellows.

Chor. U. S. MANN.

King George the Fifth is rehearsing his new act to be pulled off in London. We didn't receive an invite to the "Carrie Nation," but we suppose Georgie was so busy he forgot.

In Tacoma, Wash., they jailed a phony "hypnotist." It's about time something struck some of those "stage robbers." We wonder if he tried to hypnotize the judge?

Summer stock companies now—yes some are stock companies and Summer not. (Hokum: Pardon us, jury, we won't repeat it. Editor's note: You can bet your life you won't.)

It's the early actor that catches the early agent. But the thing is to catch him. What agent is early?

There is a song out called The Railroad Rag. What's the matter with the steamships? Why not a Steamship Rag? It's just as impossible as the other title.

Morn Cash, the English "Red nose" comic, has been booked on the Orpheum Circuit. Will Morn Cash? (It must be the pencil, Judge, we'll get a new one.)

Johnny Collins, one of the chiefs of the Orpheum Circuit, has purchased a Summer home in Freeport, L. I. He now can be seen any day running for a car reading a Long Island time table. He knows every train by heart and can tell you "it only takes thirty-two minutes" with a such a straight face you'd think he believed it himself.

The baseball season is only started and three ball players are preparing acts for themselves for the end of the season already.

Dear "Profzy," we cannot take you back at any price, as the people whom you advised before are still hanging around the office waiting for you to return. You better die on the ball field; it's nearer your home.

Maurice Shapiro, the music publisher, is going to Europe again. He does that so often the steamship captains look for him to get tips about the ocean.

We hardly think so. There are three new electric signs on Broadway now; it's funny, just as soon as one advertiser discovers he's burning up his money, some one else falls right in line. P. T. Barnum had the right idea.

Coney Island opened last Sunday and all the old junk looked good with a new coat of paint.

It's the same old Coney
With the same old rides.
With the same "Old Millis"
And the same old slides.
It's the same old show
For the same old dime.
And the same old "suckers".

Falling all the time.
Pardon the word, but it's so.

Well, anyway, Rockfeller feels the heat just the same as you do.

Don't sign for next season—until you get a chance.

Answer to Hortense.—Yes, we think it's warm enough to change your Winter hat.

We think we have written enough for this week. Those poor printers have to work hard enough.

THOMAS J. GRAY.

THE STOCK COMPANIES

Mabel Estelle has replaced Charlotte Gray as ingenue of the Davidson Stock company in Milwaukee, Wis.

The North Brothers' Stock company closed in Columbus, Ohio, May 4. The company had played two weeks and were in their third week. Lack of support caused the closing. Most of the players were Chicago people, and they returned home. The North Brothers' Stock company in Topeka, Kan., closed May 27 for the Summer. This is the close of the company's second successful season in Topeka.

The Murat Stock company will open May 29 at the Murat Theatre, Indianapolis, Ind., with Barbara Freitschie. Wright Huntington will direct the stage, and in the company will be George Allison, Frederick Burt, Leslie Kenyon, James H. Huntley, Joseph Santley, Bernard Randall, Jane Wheatley, Lillian Sinnott, Louise Gerard, Jessie Brink, Maude Ellsler, and Jay C. Yorke.

The musical comedy season at Delmar Gardens, St. Louis, opens May 28 with Sophie Brandt in Princess Chic. The Imperial Theatre, Chicago, which has been housing a stock company, closed May 21, and next season will book only traveling companies.

The Bijou Stock company, Milwaukee, Wis., closed Saturday night, May 29.

John A. Himmelstein's Associate Players, featuring Bessie Dainty, are now in their forty-first consecutive week. The company practically remained intact. Miss Dainty will head her own company next season, carrying a car load of special scenery and the very best plays that Mr. Himmelstein can secure for her. Before starting rehearsals for next season she will take a much needed rest, visiting friends in Denver and Salt Lake City, returning in time for rehearsals, which will be called about July 20.

Emma Carus is to appear at Delmar Garden, St. Louis, during August, as visiting star. She will appear in Woodland and Forty-five Minutes from Broadway.

The Cathrine Countiss Stock company closed in Grand Rapids, Mich., May 20. This is Miss Countiss' third season in that city. Her host of friends gave her a rousing farewell. Miss Countiss asserts that this is her last appearance in stock.

William Malley opens with the Stapleton Stock company on Staten Island May 29.

Noel Travers and Frances McHenry are new members of the Davidson Stock company, Milwaukee.

The Princess Stock company closes in Des Moines, Iowa, May 27.

Jane Wheatley left on Sunday for Indianapolis as leading woman at the Murat Theatre, George Allison going as leading man.

Anne Hollinger closed a thirty-six weeks' engagement with the Academy of Music Stock company, New York, last Saturday and will open May 29, playing second business with Poll's Stock company, Bridgeport, Conn. Miss Hollinger has been most successful in her New York engagement just closed.

The roster of the Worcester Theatre Stock company, which opened in Worcester May 15 with The Liars, includes Director Percy Loach, Frank Patton, Frank H. La Rue, Graydon Fox, Jack Barnes, W. J. Brady, Charles Glocker, Arthur Davis, Jane Ferrill, Berenice Parker, Marcia Mainell, Caroline Harris, Maud Eburne, Miss Dale.

Lewis J. Cody has closed his season as leading man of the Mt. Vernon Stock company and will go to the White Mountains for the Summer.

Richard Bennett will leave for the Pacific Coast this week and will appear in Los Angeles for a four weeks' season as a stock star, when he will be seen in Pierre of the Plains, The Melting Pot, and Romeo and Juliet, followed by a month as a stock star in San Francisco, when, in addition to the three plays named, he will also do Arsene Lupin. At the conclusion of the San Francisco engagement Mr. Bennett and Mrs. Bennett (Mabel Morrison), who will be his leading woman throughout the stock experience, will take a little pleasure trip to Honolulu, getting back to New York by the time George C. Tyler, managing director of Liebler and Company, returns from Europe, when the details of the starring venture will be arranged.

On and after Aug. 1 the Newell Theatre, White Plains, N. Y., will be under an entirely new management and will be known as the Court Square Theatre. H. William Smith, of New York and White Plains, the new lessee, has secured control of the playhouse for a long term of years. The Crescent Stock company, which has been identified with this theatre for the past three seasons, will continue at the place. Daniel J. Bryan, who will assume the duties of manager for the lessee, has a reputation all around efficiency that guarantees a bright future for the theatre.

Mabel Frenyeau has signed for the leads with the new Empire Theatre stock at Syracuse, N. Y. Ralph Kellard will be the leading man. W. J. Carey of Rochester is the manager of the organization.

Will W. Crimans will play his second summer season with the Percy Haswell stock at the Royal Alexandra Theatre, Toronto, opening June 5 in An American Widow. Mr. Crimans will play second business.

J. Moy Bennett has leased the Princess Theatre at Cobalt, Ont., Canada, and has installed a permanent stock company giving two bills a week. The name of the theatre will be changed to the Bennett. Mr. Bennett is negotiating with managers in

New Liskard, North Bay, Halleyberry, and the new gold field of Porcupine, to install permanent stock in those towns.

Sam M. Lloyd and Mrs. Lloyd (Lillian Dyer) closed a very successful season with the George Amusement company, St. Elmo company at Aurora, Ill., recently, as manager and leading woman respectively. Miss Dyer has been engaged for leading business with the Van Dyke-Naton Stock company at the Juneau Theatre, Milwaukee. Mr. Lloyd has signed for the Summer as agent with Charles Geyer's Big Tent Show, making his fourth season ahead of Mr. Geyer.

Hayden Stevenson has joined Nathan Appell's stock at Harrisburg, Pa., playing the leads.

The roster of the Vale Stock company at the Empire Theatre, Hoboken, N. J., includes the names of Travers Vale, manager; Louise Vale, Eleanor Calmes, Grace Fries, Elaine Trapp, Edith Warren, Hattie Neville, Pedro De Cordoba, Kenneth Davenport, Cecil Kingstone, Gideon Burton, Robert Reese, Harley Gilmore, and Jack Daly.

T. J. Crandall of Watertown, N. Y., has secured a lease of property near the Orpheum Theatre and will erect the first air-dome in that section. Stock and musical comedy will be the policy of the house.

Thurlow White has been engaged as leading man with the stock company at the Stone Opera House, Binghamton, N. Y., opening May 15.

Joseph M. Holicky closed April 29 with the Temple Players in Camden, N. J., after a season of thirty-four weeks. He has joined the Robyn Players, who open in Binghamton, N. Y., May 15.

Royal Byron, after a successful tour of twenty weeks with Over Night, has been engaged by Harry Marsh for his stock company at Dayton, Ohio, as comedian, opening May 28.

Marcus F. Hoefs, formerly of the Imperial Stock company, Chicago, has been engaged as leading man and director of the Klitm and Gazzolo stock at the Bijou Theatre, Milwaukee, Wis., the opening bill being Monte Cristo.

O. M. Williamson is playing an engagement at the Alhambra Theatre, Seattle, Wash., as leading support for Harry Corson Clark and Margaret Dale Owen, during their stock starring engagement in that city.

Mr. and Mrs. Albert Phillips (Leila Shaw) have gone to Mt. Clements, Mich., for a rest after thirty-seven weeks at the Marlowe Theatre, Chicago.

Manuel Snyder joined the Gus Forbes Stock at Stamford, Conn., opening last Monday in Wildfire.

The Benjamin Scoville Players presented W. S. Gilbert's Pygmalion and Galatea at the Greek Theatre, Toronto, May 9, for the benefit of the Working Boys' Home. Mr. Scoville will take the production on a summer tour through Canada. The company includes Mr. Scoville, John W. Gordon, W. Ingram, J. J. Galbraith, A. N. Heath, Flores Zimmerman, Florence A. Lightwood, Audre Montell, Leigh Forrester.

Louis Thomas, who supported Wilton Lackaye this season in The Stranger, and Frank M. Thomas, who has just closed a forty weeks' season of stock work at Indianapolis, Ind., are to head their own company this summer at St. Joseph, Mo. The business affairs will be under the supervision of Frank M. Thomas. His brother will direct the stage and play the leads. The opening will take place May 27, with Brown of Harvard as the attraction. One bill a week will be produced.

ADELINE DUNLAP MARRIED.

It will be surprising information to the many friends of Adeline Dunlap to learn that she has been a married person for several months past. Without taking the members of her company into her confidence, she and C. H. Booth were quietly married in Dallas, Texas, on Feb. 5, 1911. Miss Dunlap has been playing the title-role in Madame X (Western) and closed her season in that part at the Manhattan Opera House a few weeks ago. She has been a member of Henry W. Savage's attraction for a number of seasons, having originated the athletic girl in the London production of The College Widow. Mr. Booth has been identified with Mr. Savage's enterprises in a business capacity, and is now in charge of the Madame X company playing Chicago.

NEW HAVEN PREMIERES.

The "City of Elms" is acquiring a reputation for first night performances. The Kiss Waits, a Viennese operetta called The Love Waits in the original, opened in New Haven May 18 at the Hyperton Theatre, with the following people in the cast: Eva Davenport, Van Rensselaer Wheeler, Charles Bigelow, Elsa Ryan, Maud Lambert, Edith Bradford, Edgar Atchison-Ely, Oscar Schwartz, Harry Lewellyn and Lilian Wiggins.

Helen Lowell appeared for the first time in Rida Johnson Young's new comedy, Next, in New Haven, on Saturday evening, May 20. The play was to have gone to Chicago Monday but was prevented by the illness of Miss Lowell.

SUMMER STOCKS IN BROOKLYN.

Edna May Spooner and her company of players who have been appearing in Jersey City will find a new home beginning May 20, when they invade Brooklyn and take



N. Y. Studio.
BLANCHE FRIDERICI
With the Keith Stock Co. at Portland, Me.

possession of the Majestic Theatre. Miss Spooner will bring with her a number of associates who are old Brooklyn favorites. Corse Payton last week arranged with the Shuberts to take the New Shubert Theatre for the Summer months and will install one of his profitable ten, twenty, thirty's, commencing June 5. The recent stock releases will be presented. The company has not yet been announced. Should the venture prove a paying one Mr. Payton will have the Shubert until September.

A WRONG IMPRESSION.

A report printed in the Mobile correspondence last week generated a wrong impression as to the responsibility of the Mordant-Atwell Players in that city. Mr. Mordant and Miss Atwell whose names were featured were engaged like the other members of the organization and on a salary basis. They were not interested in the management beyond a strong desire for the success of the venture. Unfortunately for all concerned there apparently wasn't enough business in Mobile to support a high grade stock company and the shutting down of the enterprise followed. The woful lack of patronage depleted the exchequer of Manager Decker, and the players including Mr. Mordant and Miss Atwell suffered thereby.

GREGORY, PHILLIPS AND STEGNER.

Will H. Gregory, who for several years was associated with Al H. Woods, has recently perfected arrangements whereby the interests of his many friends will be promoted through the offices of Gregory, Phillips and Stegner. On the ninth floor of the new George M. Cohan building, Gregory and his associates will conduct a general theatrical production and investment bureau. The employment department will be under the direction of Mr. Gregory and a number of the profession have been booked for several attractions next season. Herman Phillips, theatrical attorney, will have charge of the law department.

THE NEWSBOYS BENEFIT.

So many people and acts were promised for the newsboys' benefit at the New Theatre, Sunday night, May 21, that all of them could not take part. Forty-two acts were programmed, but not more than half that number appeared; among them were Ethel Ley, Mabel Adams, Will Rogers, Eddie Janis, Courtney Sisters, Imogene Comer, Mike Donlin and Mabel Hite. About \$2,500 was made which will go toward the newsboys' Summer encampment.

PINAFORE.

The first fifteen rows of the orchestra in the Casino will command \$5 per chair for the opening performance of Pinafore on May 29. The prices for the other performances will be the usual Casino prices. In the production will be Marie Cahill, De Wolf Hopper, Louise Gunning, Henry E. Dixie, Eugene Cowles, George T. MacFarlane, Arthur Aldridge, Alice Brady, Christine Nielsen and Harold Crane. Lewis Morton is staging the production.

TO ADVERTISERS

As Tuesday, May 30, Memorial Day, will be a legal holiday, THE MIRROR to bear date of May 31 will go to press in advance of the usual time. Advertisers will please note that no advertisement for that number can be received later than noon of Saturday, May 27.

NEW THEATRES.

Washington, D. C., will have a new theatre, the Imperial, on Ninth Street, near E street, which will open about Aug. 15. The theatre will be two stories in height and will be owned by W. H. Wunder.

A three-story theatre, with a seating capacity of 800, to cost \$50,000, will be erected on the southeast corner of Wadsworth and 181st streets by G. L. Lawrence. It will be known as the Wadsworth Theatre.

The Stainbach-Hords Company, lessees of the Crescent Theatre, Mount Vernon, will erect a \$50,000 theatre on South Fifth Avenue, Mount Vernon.

Nicholas Amos, owner of the Elite Moving Picture Houses, Omaha, Neb., will build a new vaudeville house in that city. The building, to cost \$15,000 and to seat 1,200 persons, must be completed by Sept. 1. The house will be called the Nicholas Theatre.

From the Pacific Coast comes the rumor of the formation of a company which will start the erection of several new vaudeville houses. The Majestic Theatre Company was incorporated in San Francisco, and proposes to have five theatres in that city. It is said that the company will take over the Garrick Theatre, San Francisco, and in addition will build a new theatre, to be called the Majestic, on Mission Street, between Twentieth and Twenty-first streets; another to be called the Lincoln, on Third Street, near Mission, and two others, the location of which have not been announced. A companion company for the Majestic, called the Western Vaudeville Association, was incorporated at the same time. The capital stock is \$100,000, and the incorporators are Samuel Harris, Irving C. Ackerman, and Mrs. Ella Weston. This association will book the Majestic Theatre Company's houses.

GUS SOHLKE BUSY.

Gus Sohlke has been so successful with his productions in vaudeville that he is going to produce two companies of each act, one to play the Eastern circuit, and one to play the Western circuit. He will have fourteen acts out by the end of July, comprising Maud Lillian Bell in her operatic novelty, Cupid in Kilts; two Joyland companies, two Bama Bama companies, two Summertimes, two Christmas, two Pastimes in Alaska, and two On the House-tops. One hundred and fifty people will be under his management. Mr. Sohlke has severed his connections with E. C. Whitney after serving him for seven years. He will from now on produce for individual managers. During the Summer Mr. Sohlke will build a home, for which he has just bought ground in Freeport, L. I.

GRACE MERRITT'S LONG TOUR.

Grace Merritt closes one of the longest theatrical runs of the season in Philadelphia last week, having been on tour, under the Shubert management in the title role of The Blue Mouse, for forty-one weeks, and having traveled upwards of 25,000 miles, visiting all the leading cities in the United States and Canada from the Atlantic to the Pacific. Miss Merritt's longest previous season's tour was thirty-seven weeks as Mary Tudor in When Knighthood Was in Flower.

Her plans for next season include the production of a new play entitled L. G.'s Wife, by Margaret Turnbull, in which she will play the title role.

CY WHITTAKER'S PLACE.

A. G. Delamater has secured the exclusive dramatic rights to Joseph C. Lincoln's novel, Cy Whittaker's Place, which will be dramatized by William E. Danforth. The title role is said to be admirably suited to W. H. Crane but since Mr. Crane has contracts with Charles Frohman he will hardly be able to take the part.

ANOTHER INGRATE.

Lee Austin is negotiating with Eastern managers relative to the production of his play, The Ingrate, which tells a strong story of American life. Mr. Austin claims that he named the play a year ago, long before the comedy by that title was produced in Louisville, Ky. He may change the name of The Ingrate to It Pays to Be Good.

THE VIRGINIAN TO CONTINUE.

The Virginian company, under the La Salle management, and with practically the same cast as in the past season, will again go on tour during the season of 1911-12. The company will make a trip to the coast and return. The play will be seen in stock in restricted territory during the Spring and Summer.

FRANZ MOLNAR ILL.

The Hungarian playwright, Franz Molnar, whose play, The Devil, was an American sensation of a few seasons ago, is suffering from poison at his home in Budapest. Molnar took an overdose of a drug in an effort to overcome insomnia and as a result is in a critical condition.

ROYAL INVITATION TO NORDICA.

Prince Henry of Prussia boarded the boat on which Madame Nordica was traveling from New York to Plymouth, to ask her to sing at the Royal Opera House in Berlin. The singer is now in the German capital, preparing for her appearance.

INCORPORATIONS AT ALBANY.

Thirteen New Companies—Their Intentions and Financial Standing.

Bronx Bay Amusement Company, New York city, to conduct amusement enterprises at Clason Point; capital, \$3,000; directors, Joseph L. Burke, 170 East Ninety-first Street; James R. Grainger, 104 East 106th Street; Arthur H. O'Brien, 116 East 102d Street, New York city. Feilner and Dreyfus, Inc., New York city, to act as representatives and agents of authors, composers and owners of dramatic and other stage productions for the purpose of arranging with theatrical managers and others to produce and exploit same; capital, \$10,000; directors, Louis Dreyfus, Herman Feilner, 1431 Broadway; A. M. Wattenberg, 115 Broadway, New York city.

Hudson Aerodrome Company, New York city, to operate and control theatres and give theatrical, vaudeville and moving picture performances; capital, \$5,000; directors, Jacob Schlesinger, 224 East Thirty-fourth Street; George W. Melville, 544 Manhattan Avenue; Horace S. Davis, 1910 Seventh Avenue, New York city.

Lackawanna Amusement Company, Lackawanna, N. Y., to purchase and lease theatres and give musical, theatrical and other performances; capital, \$4,000; Henry Land, 142 Woodside Avenue; Joseph M. Korman, 138 Woodside Avenue, Buffalo, N. Y.; Samuel R. Butenstein, 414 Avenue, Lackawanna, N. Y.

The Dreyfus-Feilner Company, New York city, to carry on the business of theatrical play brokers and build and lease theatres, halls, rinks, circuses and other places of amusement; capital, \$80,000; directors, Herman Feilner, Louis Dreyfus, 1431 Broadway; A. M. Wattenberg, 115 Broadway, New York city.

Myeda Amusement Company, New York city, to present moving picture exhibitions, open air performances of vaudeville and drama; capital, \$2,000; directors, Lincoln Sivins, 545 West 146th Street; Sally E. Levine, 19 East Eighty-eighth Street; Samuel I. Hartman, 309 Broadway, New York city.

Bitham Theatre Company, New York city, to own and manage and book theatres and present dramatic and musical productions; capital, \$4,500; directors, L. Tabor Hickerton, 104 West Seventieth Street; Fred W. Tuttle, Henry C. Haskins, Calumet Cinch, New York city.

Metropolitan Exposition Company, New York city, to conduct public expositions and shows of every nature; capital, \$1,000; directors, John L. Chesebro, 1806 Jerome Avenue; Meyer Jaromulowky, 24 Charles Street; Joseph Szentpeter, 235 East Twenty-seventh Street, New York city.

Dinein Amusement Company, New York city, to conduct a vaudeville and moving picture theatre; capital, \$10,000; directors, Phillip Dinein, 557 Eighth Street, Brooklyn, N. Y.; Morris H. Weston, 748 Beck Street; Louis H. Steinhardt, 615 148th Street, New York city.

Sinteynes Casino, New York city, to conduct amusements of various kinds; capital, \$6,000; directors, Phillip Menschel, 185 Second Avenue; Joseph Menches, Siegmund Menschel, 80 Second Avenue, New York city.

Watertown Airplane Company, Oswego, N. Y., to conduct outdoor amusements and entertainments; capital, \$5,000; Charles P. Gilmore, George Roberts, Oswego, N. Y.; Millie Crandall, Fulton, N. Y.

Liberty Hall, Westerville, N. Y., to maintain places of public amusement; capital, \$2,500; directors, N. Byron Cremo, George W. Snark, William F. Pillmore, Westerville, N. Y.

The Diskette Base Ball Company, New York city, to deal in devices of all kinds for amusement purposes; capital, \$10,000; directors, Arthur J. Ossler, L. G. Downs, 82 Nassau Street; Charles E. Knobles, 82 Nassau Street, New York city.

TURNING TIME BACKWARD.

In the ancient Roman theatre at Pompeii a remarkable performance of Cædimus Tyrannus was given early in May. The structure had been restored as nearly as possible to its original condition, and the performance followed the manner of Roman days. Augusto Germani led the chorus of priests before the temple of Jove. Angelo Orvieto, editor of the Marocco, is largely responsible for the undertaking. Socially it was a brilliant affair, fully three thousand people being in the amphitheatre when the trumpet announced the beginning of the drama.

PROVISION FOR WENDELL CHILDREN.

Mrs. Marion Wendell, widow of Jacob Wendell, Jr., the actor, and Jacob Wendell, 3d, applied to Justice Hendrick, in the Supreme Court May 9 to have the Guaranty Trust Company appointed general guardian of Reginald, Ann and Phillipa Wendell, infant children of Jacob Wendell, the actor, who died several weeks ago. The petition states that by the death of their father the children have become owners of a trust fund of \$152,928 left by their grandfather, Jacob Wendell. The application was granted.

SUMMER RESORTS OPEN.

Coney Island formally opened its season Saturday evening, May 20, Luna Park, Dreamland and all the other sights were in full operation.

Palisades Park, on the Jersey side of the Hudson, opposite 130th Street, opened on Saturday also. One of the attractions at the park is the Aborn Comic Opera company, which will give a weekly change of bill, opening with The Red Mill. Glen Island will open Sunday, May 28.

IN VAUDEVILLE.

Percy Williams announces two important headliners for his theatres. The first is Henry Miller in Clyde Fitch's Frederick La Maitre, assisted by Daniel Pennell and Laura Hope Crews. A week later Lillian Russell will make her New York appearance in vaudeville. Miss Russell will sing and recite. Both engagements open at the Colonial, to be followed by the Alhambra and the Bronx.

REFLECTIONS.

George Pleydell's new play, The End of Eustace Ede, which opened in the Hyperion Theatre, New Haven, Conn., May 8, closed in Providence, R. I., May 13. In the cast were Tully Marshall, Ida Conquest, Madge Kennedy, Esther Banks, Milton Sils, Harry Mainhall, George Howell, Harold de Becker and William Constantine.

Every Wife, the playlet by George V. Hobart, which was recently produced at the Lamb's Gambol at the New Theatre, has been secured by Florenz Ziegfeld, Jr., for the Folliess of 1911. Bert Williams will play Nobody.

Elizabeth Jordan's play, The Lady From Oklahoma, opened in Atlantic City, May 15. Herbert Kelcey and Eddie Shannon are the co-stars. Others in the company are Marion Abbott, Frances Helaric, Alida Corleyou and Ben Kendall.

Paul Everton has been engaged by the Authors' Producing Company to head one of the companies that will appear in Charles Klein's The Gambler next season. Mr. Everton will play the part of Wilbur Emerson, through the West. This will make Mr. Everton's sixth season at the head of a Klein play. For three seasons he played the role of Ryder in The Lion and the Mouse, and for two seasons he was the Brewster in The Third Degree.

The Balaschoff Troupe, sensational knife dancers, two men and four women, are visiting this country for the first time under the direction of Walter W. Steiner. They are booked at Proctor's Theatre, Newark, for this week and later will be seen in all the vaudeville theatres of New York. The same week The Life of the Apache will be shown at the same theatre by a company of eighteen headed by Martin Ferrari. Walter W. Steiner will also direct the tour of this company.

Ignatz Roth contemplates the erection of a new theatre in the vicinity of Seventy-fifth Street and Broadway. It will be devoted to popular price productions.

Lander Stevens, of the Baker Stock company, is spending his vacation at Oakland, Cal.

Leo L. Leger, treasurer of the Academy, Fall River, Mass., is spending a short vacation at Atlantic City, N. J.

Evelyn La Telle, who played Dora Burleigh in Under Southern Skies this season, underwent a very serious operation May 9, at St. Agnes' Hospital, Baltimore, Md., and is recovering very slowly. She expects to be confined several weeks.

Mabel Wilbur and Madison Corey are spending some time at "Tom" Taggart's Hotel at French Lick, Ind.

R. J. Ravencroft, who was with The Girl I Love company, playing at the La Salle in Chicago, arrived home in Rochester, Ind., and will spend the Summer vacation at his cottage at Lake Manitou.

RECORD OF DEATHS.

James P. Anderson, one of the oldest circus men in the country, died of septic disease at his home in Columbus, O., April 22. Mr. Anderson was born in Cheyenne, Colo., seventy-four years ago, but soon after his birth removed to Columbus with his parents. He had his home for the rest of his life. At nine years of age he joined a half ownership in the Wallace-Arden Show, the forerunner of the present Wallace-Harenback Circus. He had managed the Sells, the Forepaugh, the Robinson and Buffalo Bill circuses. The funeral was conducted by the Masons, to the Masonic Lodge, of which he had belonged for fifty years. He leaves three children, Sarah Ann Anderson and James K. Anderson, of Columbus, and Mrs. P. J. Cassidy of Westerville, O. Burial was in Green Lawn Cemetery, Columbus.

Mrs. Caroline Thompson, daughter of the late P. T. Barnum, died in Bridgeport, Conn., May 19, from congestion of the brain. Mrs. Thompson was eighty-three years old. She leaves her husband and one daughter, Mrs. William D. Lee.

Colonel Patrick Short, manager of the Olympic and Century theatres, St. Louis, Mo., died in that city May 19. He became ill while attending mass at the cathedral on Sunday, May 14. He was sixty-two years old and had been in the theatrical business forty-two years.

Mr. Maria Wadsworth Murray, widow of General S. B. Murray and mother of Wadsworth Harris, a member of the Wadsworth company, died in Maine, May 4, at the age of seventy-four years. Mrs. Murray was a native of Boston and a member of the Mayflower Society.

Simon Leo Pinner, formerly first violinist with Victor Herbert's Orchestra and the Philharmonic Society, died in New York, May 12, from a nervous breakdown. He was thirty-four years old and leaves a widow.

William Marion Martin, father of Raymond Wells (Frank W. Martin), died May 12. He was born June 20, 1840.

William Hickey, leader of the orchestra at the Columbia Theatre, died in New York, May 20, of pneumonia. He leaves a widow.

Mrs. Agate Mead, mother of Anna Stordard, died in Kalamazoo, Mich., May 12, at the age of sixty-one years. The funeral was held May 16 in Grand Rapids.

MUHLMANN WITH DR. ZIEGFELD.

Another world famous artist has been added to Chicago's growing coterie of internationally known teachers. The latest acquisition to the list is Adolf Muhsmann, who for twelve years was a member of the Metropolitan Grand Opera company of New York, and Covent Garden, London, and who has just signed a five-year contract with Dr. F. Ziegfeld, of the Chicago Musical College. He will enter upon his duties as one of the directors of the Opera School and a member of the Board of Musical Directors of Dr. Ziegfeld's institution, Sept. 11, 1911. The recent signing of contracts between this artist and the long established Chicago school marks the close of negotiations begun several years ago when Dr. Ziegfeld first became so favorably impressed with Mr. Muhsmann's ability as an artist and his standing among musicians both in America and abroad.

CALL

Get in Now at Elmhurst

City Lots 20 minutes from

The Great White Way

Just opened by the new transit through new Pennsylvania Tunnel and five-cent Trolley service via the new Queensboro Bridge. On the line of new Belmont Subway extension. Sixty houses under way now. Attractive neighborhood. High class improvements. City grade, Sewer, Sidewalks, Curbs, Paving. No assessments.

Should double in value. Easy terms, small first payment.

Chance for Big Profit.

A post-card will bring information.

QUEENSBORO CORPORATION

366 Fifth Ave., cor. 25th St., New York

TO LEASE

CHOICE TERRITORY AVAILABLE FOR THE

B. C. WHITNEY ATTRACTI

ONCE OF SPICE

KNIGHT FOR A DAY

BROKEN IDOL

MY WIFE'S FAMILY

ETC.

Address WHITNEY OFFICE,
Detroit, Michigan.

Sale of City Hall and
Opera House

COLUMBIA, S. C.

Bids will be received at the office of the undersigned on or before June 1, 1911, at 12 o'clock m. for the following described property:

CITY HALL AND OPERA HOUSE.

One three-story brick building containing 10 office rooms, 2 large halls, vestibule, basement, fire proof vault and one auditorium seating 1,500 people, scenery, etc., of the Columbia Opera House, measurement of building 79.15 feet by 104.02 feet, more or less.

OPERA HOUSE.

Bids will also be received for the portion of the building known as the "Columbia Theatre," entrance to be made on Gervais Street. This portion of the building measures on Gervais Street 120.24 feet and from Gervais Street to the northern side of the building 79.15 feet.

The city reserves the right to reject any or all bids.

G. F. COOPER, City Clerk.

Columbia, S. C.

QUEEN MARY'S CORONATION ROBE

Made by Worth, Paris—exact reproduction for half price; displayed in our store one week. French lace, crimson velvet, and crimson. Train 10 yards long, crimson cape.

H. P. WASSON & CO., Indianapolis, Ind.

Married

ADAMS—WILLIAMS.—Charles Leslie Adams and Gwendoline Williams, in Kingston, N. Y., April 22.

BOOTH—DUNLAP.—C. H. Booth and Adeline Dunlap, in Dallas, Tex., Feb. 9.

BROWN—WEBSTER.—Charles V. Brown and Gertrude Webster, in New York, May 17.

DOUGLAS—STEELE.—Gilbert Douglas and Elsie Jordan Steele, in New York, May 17.

EDWARDS—IRVING.—Charles H. Edwards and Pearl Irving, in Boston, May 20.

FISHER—HEBB.—C. Edmund Fisher and Elizabeth M. Hebb, in Toledo, O., on April 20.

GOLDEN—DE WINTERS.—Grace De Winters and Morris Golden, in Milwaukee, Wis., May 18.

LOCKE—CLOSE.—William J. Locke and Alice Hamilton Close, in London, May 19.

VAN PEET—THORNE.—Ernest C. Van Peet and Miss J. Thorne, in Salem, Ore., May 8.

Died

ANDERSON.—James P. Anderson, in Columbus, O., April 22, aged 74 years.

HICKBY.—William Hickey, in New York, May 26.

MAHLER.—Gustav Mahler, on May 18, in Vienna, aged 59.

MEAD.—Mrs. Agate Mead, 61 years old, in Kalamazoo, Mich., May 12.

MURRAY.—Mrs. Maria Wadsworth Murray, in Maine, May 4, aged 74 years.

PINNER.—Simon Leo Pinner, in New York, May 12, aged 84 years.

SHORT.—Colone Patrick Short, in St. Louis, Mo., May 19, aged 62 years.

THOMPSON.—Mrs. Caroline Thompson, in Bridgeport, Conn., May 19, aged 88 years.

WARREN.—William Marion Warren, May 12, aged 71 years.

Gossip of the Town

Henry Taylor, the American tenor who appeared with Savage's Madam Butterfly for two seasons and who was last Winter with the Aborn English Grand Opera company in repertoire tour of America, has just been engaged by Arthur Hammerstein for the leading tenor role with Trentini in *Naughty Marietta* for next season.

Lynda Earle, having closed her season with one of A. H. Woods' productions, is taking a six weeks' rest at Winnipeg, where George Earle (her husband) is a member of the Winnipeg Theatre Stock company. On June 1 they will go to their summer home on the South Shore of Massachusetts. Miss Earle has been under contract with A. H. Woods for the past five years.

J. Irving Southard has been engaged by Cohen and Harris for the part of George Burnham in *The Fortune Hunter*.

John Cumberland and Regan Hughston have been engaged by H. B. Harris to appear with Frank McIntyre in George Bronson-Howard's new play, *The Snobs*, next season. Mr. Harris has also engaged Margaret McQuade and George W. Barnum to support Helen Ware in George Broadhurst's drama, *The Price*.

Boyle Woolfolk's *A Winning Miss*, featuring Max Bloom, en route to the Coast, will close their season at Duluth, Minn., July 20, making a fifty week season for this attraction. Ethel Bell, prima donna, was engaged to open at Idora Park, Oakland, Cal., April 16, in *The Yankee Consul*. The Idora company are engaged for a sixteen weeks' season of light operas.

Ike Glidden in Maine, by A. D. McFaul, is a new four-act drama, portraying rural life in a Yankee district. Buster Rankin, a country jockey; Sile Lombard, the village constable, and Mrs. Deacon Squire, are among the principal characters in the play. Nellie Gill assumes the part of Mandy Garland, the heroine, and Will Henry takes the part of Ike, the local lawyer, and Raymond Dodge plays the part of Sile Lombard. The Nellie Gill Specialty company has secured the exclusive rights to this play, and has been presenting it in Massachusetts.

Arthur Hammerstein will produce a new emotional drama called *The Moral Code*, next season.

Fred W. Peters, who recently closed with Hammerstein's latest production, *The Maestro's Masterpiece*, will produce in vaudeville a one-act comedy by Frank Wyatt entitled *A Truthful Husband*. Mr. Peters will be assisted by Florence Huntington, late leading woman with Olga Nethersole and Fred Cousins of *Seven Days* company.

Mr. and Mrs. W. F. Kohman (Mindel Price) closed their second season with The White Squaw company at Minneapolis, Minn., recently. They will spend the summer on their farm near Geneva, N. Y.

Clara Thropp has bought a home at Central Park, L. I., for her mother, who returns from Europe by July 1.

Benner and Cutler's Peck's Bad Boy will close its season the first week in June. On Aug. 1 Charles W. Benner will open the season with Peck's Bad Boy, having secured exclusive rights for the piece from the Shaw estate to play Wisconsin, Minnesota, North and South Dakota, Nebraska, Iowa, Kansas, and Missouri. The play is being rewritten, and will be presented as a musical comedy. At the close of the present season Charles W. Benner and wife will, after a short stay in Chicago, go to their country home in Canal Winchester, O., until next season.

John S. Dawson, Attorney General of Kansas, has issued orders to enforce the State Sunday labor law. This will close all theatres, including vaudeville and moving picture houses.

Mrs. Malvina Hammerstein was relieved from bankruptcy by Judge Coxe of the United States Circuit Court of Appeals on May 9. At the time when Oscar Hammerstein was attempting to save valuable Broadway property, various transfers were made, which involved Mrs. Hammerstein and have since embarrassed her. Judge Coxe acted on the ground that most of the blame attaches to Mr. Hammerstein for utilizing his wife for such questionable financial transactions.

Goe and Lance in their original offering on the Cincinnati on May 6 was George Sylvester Vierck, editor of the *Rundschau Sozialer Welten* and associate editor of *Current Literature*. Mr. Vierck goes to Germany for the purpose of giving a series of lectures on "Poets of America" and similar topics purporting to show German that contrary to accepted German opinion the pursuit of the almighty dollar does not reign supreme under the Stars and Stripes, but that the voice of the poet finds a ready ear as well. Mr. Vierck is one of the founders and a member of the executive committee of the Poetry Society of America. He expects to return to New York some time in July.

Georgie Bryton, who left America last May, is being featured in England by the Empire Vaudeville company, of London, who have engaged her for a tour in Scotland, after which, she returns to London

to take part in the Old English Music Hall company, at the Empire Festival, which takes place at the Crystal Palace, during the Coronation. Miss Bryton has secured some good Cockney character songs and will be seen over here shortly after the Coronation festivities.

Florence Edney has been engaged by Charles Frohman for the part of Miss Merka, the housekeeper, in the London production of *The Concert*. Henry Ainley is to play the role filled in this country by Leo Ditrichstein. Miss Edney sails in July, and the play opens in September. Miss Edney will play a short stock engagement with the Empire Theatre Stock company in Syracuse before sailing.

Billy Watson, of Beef Trust fame, has gone to Hopkins College, Baltimore, to take a much needed rest and attention. For many years past he has worked hard both Summer and Winter. He had to cancel May 8, Eighth Avenue Theatre, and May 15, the Bronx, New York, and two weeks in Philadelphia. He also had a flattering offer for the month of June to appear on Hammerstein's Roof in a musical act with thirty women. Next season he will put out only *The Cosy Corner Girls* and his big show with Krouse Meyers' Alley. He has also been compelled to give back to the circuit the other two shows he managed. The above cancellations and giving up *The Girls from Dixie* and *The Washington Society Girls* were necessary because of his absence in the hospital for from four to six weeks.

Adele Oswald has received an offer from a European producer to accept a prominent part in a new foreign production. If the vaudeville time Miss Oswald has booked here can be set back, she may accept the offer.

Helen Greenawalt and Mrs. Greenawalt (Ruth Handforth) have been re-engaged for their third season with Mrs. Wiggs of the Cabbage Patch, under the management of Liebler and Company. They are spending the summer at their home in West Haven, Conn.

Katherine Emmett will be Lawrence D'Orsay's leading woman in his revival of *The Earl of Pawtucket*.

John Cort will produce a new play, *Sadie*, by Rupert Hughes, a dramatization of Karl Harriman's novel of the same name, in New York next September. Mr. Cort will also bring *The Fox*, by Lee Arthur, to Broadway on Sept. 1. At present Mr. Cort is in the West on a general inspection of his theatrical interests.

In October the Authors' Producing company will present Charles Klein's new play, on which he is now at work, in New York.

A son was born to Mr. and Mrs. John Webb Dillon in New York May 2. Mr. Dillon has just closed his season with *At the Mercy of Tiberius*, in which he played Tiberius.

Max Brooks and Sadie Vedder sailed for London, Eng., May 23, on the White Star steamship *Oceanic*.

Carroll Barrymore has just closed a seven weeks' stock engagement at Rand's Opera House, Troy, N. Y. His performances in three widely different characters received much praise for their careful rendition.

Lois Hall, formerly with Jesse Lasky's Love Waits, will be seen in a new musical comedy, entitled *The Marriage Broker*. Miss Hall will be supported by Paulette Rippe, late with Ma Gossé; Edwin J. Brady, Lillian Hazel, and eight ponies. The act will open at Proctor's Theatre, Mount Vernon, May 23. Special scenery will be carried. Alf. T. Wilson is arranging the time.

Marshall Wilder will appear in London during the months of June and July in a repertoire of his humorous stories.

William Edmunds, formerly of Klaw and Erlanger and Rogers Brothers productions, has replaced Alexander Carr in *The Sweetest Girl in Paris* and has been re-engaged for next season.

Robert Rogers and Louise Mackintosh are booked till July in Edward Locke's vaudeville sketch, *The Green Mouse*. They were both members of David Belasco's production of *Is Matrimony a Failure?* last season.

Manager George H. Bubb, of A Royal Slave company, who has been spending several weeks since the close of the past season at Williamsport and New Berlin, Pa., is expected at the New York office, in the Kniekerbocker Theatre Building, early next month. Harry S. Hopping, formerly with the Buster Brown Amusement Company, and Fred Raymond have signed for A Royal Slave company for the coming season.

On Sunday night, May 14, at the dress rehearsal of *The Country Girl*, playing at the Tremont Theatre, Boston, Bertha Kent, a member of the company, fell and seriously injured her foot.

Bessie O'Bryne, the Irish Shakespearean actress, gave a matinee at the Curtis Lyceum, St. George, New Brighton, May 20. Miss O'Bryne appeared in a comedy, *A Happy Pair*, and in scenes in costume from Romeo and Juliet, As You Like It, and Macbeth. She also rendered an original recitation, "The Crowning of the King." The Shuberts have accepted two of Miss O'Bryne's operettas and are considering one of her plays.

Henry Buckler has gone back into vaudeville for the summer, owing to the closing

THE NEW YORK DRAMATIC MIRROR

NEW YORK THEATRES.

GAETY B'way & 46th St. Even. at 8:30
Mats. Wed. and Sat. at 9:30.
"A laugh in every line." — *World*.
"A whole carload of fun." — *Chas. Darnton, Evening World*.

HENRY W. SAVAGE Offers
A FULL-MAN CARNIVAL IN THREE SECTIONS

EXCUSE ME

By Rupert Hughes

Seats to Weeks in Advance.

GEO. COHAN'S THEATRE, Broadway & 43d St. Even. 8:30.
Matinees, Wednesday and Saturday.
COHAN & HARRIS present

GEO. M. COHAN'S NEW COMEDY

GET RICH QUICK WALLINGFORD

NEW AMSTERDAM THEATRE W. 42d St.
Evenings, 8:30. Mats. Wed. and Sat.

KLAW & ERLANGER present

THE PINK LADY

A New Musical Comedy from the French of "Le Satyre." Book and Lyrics by C. M. McLellan. Staged by Julius Mitchell and Herbert Graham. Music by Ivan Caryll.

LARGE ORCHESTRA AND COMPETENT CHORUS

LIBERTY THEATRE, 43d St., West of Broadway Evenings at 8:30
Matinees Wednesday and Saturday at 9:30
KLAW & ERLANGER, Managers

WERBA & LEUSCHER present

THE BEWITCHING PRIMA DONNA

"EVERY SONG IS AN ENCORE," — *Evening World*.

CHRISTIE MACDONALD IN THE SPRING MAID

From the German of Wilhelm and Willmar, by H. H. and R. B. Smith. Music by H. Reinhardt.

LYCEUM 49th St. nr. B'way. Tel. 546
Bryant. Evenings, 8:30.
Matinees, Thursday and Saturday, 9:30.
DANIEL FROHMAN, Manager

LAST WEEK

HARRISON GREY FISKE Presents

MRS. FISKE

And the Manhattan Company in

MRS. BUMPSTEAD-LEIGH

A Comedy by HARRY JAMES SMITH

BELASCO THEATRE, West 44th Street, near Broadway.

Evenings 8:30. Regular Matinees, Thur. and Sat.

NINTH MONTH

LAST TWO WEEKS

Will Resume in September

DAVID BELASCO Presents

THE CONCERT

Herman Bahr's Comedy.

American Version by Leo Ditrichstein.

of the stock company at the Garrick Theatre, St. Louis, in which he was playing characters and heavies. According to present plans, Mr. Buckler has engagements which will carry him well into August or September, after which he expects to return to New York.

Ada Patterson continues an entertaining series of articles on the theatre and its folk that amuses for its variety. Among her recent work is a story on "The Romance of Stage Jewels," in the current number of the *New Idea*. She continues her interesting "At Home with Actors" monthly in the *Greenbook Album*.

Edwin Dale closed with the Beulah Poynter company in Chicago April 24, on account of the death of his father, and returned to his home at Lynchburg, Va., where he will remain all summer.

Minnie Stanley has been especially engaged for *Lizzie in The Lottery* Man for Corse Payton's Hoboken Stock company.

Grace Emmett closed her season in *Murphy's Second Husband* in Charlestown, S. C., May 20, after a long season of thirty-seven weeks. During the summer she will rest at her farm, "Maple Crest," in North

NEW YORK THEATRES.

New York Theatres or Attractions under the Direction of Sam S. and Lee Shubert, Inc.

Winter Garden

Broadway and 49th St. Tel. 422 Columbus

CONTINENTAL IDEA OF VARIETE AND MUSIC HALL

"THE MUSICAL REVUE OF 1911"

Evening Prices from 80c. to \$2.50. Matines, Tuesday, Thursdays and Saturdays, 8:30. \$1.50 and \$2.00.—No Higher.

REFRESHMENTS SERVED

SMOKING ALLOWED

Special Sunday Night Concerts, Prices, 80c. to \$1.50

39th STREET THEATRE

near Broadway. Tel. 412 Bryant. Evenings, 8:30. Matines, Wednesday, 9:30.

SAM S. and LEE SHUBERT OFFER

JOHN MASON

In AUGUSTUS THOMAS' Greatest Work,

AS A MAN THINKS

Extra Matinee Decoration Day.

BROADWAY THEATRE

Broadway and 41st St. Tel. 101 Bryant.

Evenings, 8:30. Regular Mat. Saturday, 9:30.

Biggest Lew Fields Hit Ever Known!

LEW FIELDS

IN

THE HEN-PECKS

Extra Matinee Decoration Day.

LEW FIELDS' HERALD SQ. THEATRE

25th St. Tel. 425 Murray Hill.

Evenings 8:30. Matines, Wednesday and Saturday, 9:30.

Will move to Lyric Theatre, Monday, May 29

HENRY W. SAVAGE Offers

EVERYWOMAN

The Modern Morality Play, by Walter Brown.

Beginning MONDAY, MAY 29.

MARIE DRESSLER IN TILLIE'S NIGHTMARE

LYRIC THEATRE, 25th St., W. of B'way. Tel. 4216 Bryant. Evenings 8:30. Mats. Wed. and Sat. 9:30.

LAST WEEK

Wm. A. Brady's All Star Revival of the Union Square Theatre's Success

THE LIGHTS O' LONDON

By George R. Sims. With a phenomenal all-star cast.

BEGINNING MONDAY, MAY 29

EVERYWOMAN

Will move from Herald Sq. to Lyric Theatre and continue throughout the summer.

FOLIES BERGERE

RESTAURANT THEATRE

[MUSIC HALL]

46th Street Broadway

HENRY B. HARRIS | Managers

JESSE L. LASKY | Directors

DINNER | 8:15 to 11: REVUE & BALLET | 8:15 to 11:15 Supper and Cabaret Performance, 10:30. Matines Saturdays only. Luncheon, 12:30 to 2:30.

At 4 o'clock, intermission, Tea, De Luxe Refreshments and Smoking. All Parts of the House.

Foxboro, Mass., and study her new act, *Murphy's Third Husband*, by Fred Beauman.

Claire Grenville, who is on her way to California, has been enjoying the sights of Cuba, Hayti and the Isthmus of Panama.

Her next move will be to Costa Rica, Nicaragua, Honduras, Salvador, Guatemala and Mexico. She will return to New York in August.

Harrington Reynolds and Walter E. Fenner, of The Rosary company, have leased a bungalow at Tiverton, R. I.

George N. Price, after a successful season in Pomander Walk, will spend his vacation at his home in St. John, N. B.

Mr. and Mrs. Harry Hanlon (Helen Haimer), having closed their season of nine months with *The Girl in the Taxi*, have returned to New York and are now spending their vacation at their country home in Freeport, L. I.

Roy Sumner closed with Harry Tighe and will spend his vacation at Providence, R. I.

THE CHICAGO THEATRES

Madame Sherry—Mid-Channel—White City—An Aerodome Circuit—The Fox—Lillian Russell—The Heart-Breakers—Chicago Theatre Society.

(Special to The Mirror.)

Chicago, May 22.—Delicious Madame Sherry, soft and debonair, returned last week to the Colonial Theatre, where it had such a long run last year, and still rages with all the impetuosity and torridity of the accompanying weather. The managed Sarah Hiers, the former connoisseur of Greek art, by William Norris was quite as acceptable, and made just as pleasing and eccentric a substitute. The same may be said of Ted Lorraine, who as Philipe, the janitor, did the other eccentric work of the piece with quite the agility of his predecessor, Ignacio Martinetti. Anabelle Whitford appeared as Luisa, in lieu of Frances Demarest, and Mae Phine as Pepita, both effective in their roles. Lina Abarbanel, the pretty convent girl, who got next with amazing cleverly; Elisabeth Murray, who did the dual wife as well as That Dublin Bag and some coon songs, with characteristic expression; and Jack Gardner as the millionaire with a trial marriage—all gave us the same delightful personations, full of the vivacity necessary to make the affair go with all the grace and shadow of a French comic opera, well worthy its great popularity and long runs.

The third week of Ethel Barrymore at the Blackstone was devoted to Mid-Channel, her success of last season. The support was of the same intense character at least in the characters of Biundell, by Charles Dalton, and Leonard Ferris, by Conway Tearle. The one exception among the men was the character of Hon. Peter Mottram, played with shades of tenderness by Charles Milward. Miss Barrymore's cousin, pretty Louise Drew, did the part of Ethel Pierpont sympathetically and dressed it exquisitely. Altogether, the company and the management of the Blackstone can be congratulated on the production and the audiences.

White City opened Saturday afternoon, May 13, and, despite the hoodoo number, had a delightful afternoon and evening, though a trifle cool. Warm weather, good and plenty, by the time Monday arrives, gave the amusement park a good start in popular favor. Thavis' Band made the performance brilliant, with high-class music on Saturday evenings, giving classical selections and accompanying some decidedly brilliant vocal offerings, such as the cavatina from La Traviata by Bertoldo Arganelli; the trio, from the finale of the fifth act of Faust by Signor and Signora Arganelli and Mr. Bouvier, and the prologue from Pagliacci by Signor Arganelli. Both the signor and his wife have ringing and impressive voices, full of the force and verve necessary for a grand outdoor effect. Among the miscellaneous attractions, the "living pictures" of the Moonlight Mystery are artistic also, being groupings of famous nude pictures of the Paris Salons—posed exquisitely and delicately. The name is derived from the Province of Moonlight, in British India, noted for its black art, its connection here being in the way one grouping fades into another in the most mysterious manner.

Colonel William A. Thompson, who was formerly the manager of the American Music Hall, is preparing to do vaudeville on an extensive scale during the Summer. He is securing twenty-five or thirty vacant lots, on which he will erect aerosomes for the presentation of vaudeville, the largest of the circuit to be in Riverview Park, which will be the headquarters of the undertaking. A large tent-making concern in Chicago is engaged in the manufacture of the tents to house the people and the stars in the train of Vesta Victoria. The Colonel is a genius in this sort of thing, and Vesta is (figuratively, though not in figure) "all wool and a yard wide," as far as entertainment is concerned.

The Fox will close its season at the Cort Theatre May 27. On Sept. 1, as stated by Manager Giroux, of the company, it will open at one of the New York theatres. Lee Arthur, the author of the play, will "snore it up" a little before its New York appearance.

A fine portrait of Lina Abarbanel, the star of Madame Sherry, is an adornment of the Colonial Theatre's spacious lobby. The picture was painted by Walter Dean Goldbeck, of Chicago, a cousin of the actress and singer.

Lillian Russell, who was driven from the comic opera field largely because of the inabilities from which she would be obliged to choose a vehicle, is said to be longing for her old love, which was so pronounced in her earlier days, when she made such success in bright comic opera roles. She means a return to light opera, her present appearance as a headliner at the Majestic Theatre comes as an end.

"One of the bits of business which will be introduced into The Heart-Breakers, to be produced at the Princess Theatre on May 30, will be a real elevator, carrying half a dozen people, and hung on steel ropes, to install which it has been found necessary to cut through the concrete floor of the theatre into the dressing-rooms below. The scene in which the elevator will have an active part is laid in a famous New York club. The cast of The Heart-Breakers will include Sallie Fisher, George Damerel, James H. Bradbury, Octavia Broke, Anna Wheaton, Augusta Scott, Johnny Fournier, Harry Pfeifer, Will Phillips, John Thomas, Eddie and Harold Heaton, the latter of whom, as formerly stated, is the exponent of the "Inter-Ocean."

Geraldine Malone, who is now leading woman with James T. Powers in Havens, and who is a daughter of the late John Malone, an actor in and the student of Shakespeare, will have the ingenue character in next season's first La Salle Opera House production.

See Barnett, who recently was in the cast of The Sweetest Girl in Paris at the La Salle Opera House, has succeeded Gertrude Vanderbilt in Marriage à la Carte at the Grand.

John N. Hanson is a new addition to the cast of Marriage à la Carte, succeeding Lennox Pawle. The Chicago Theatre Society is the name of the organization which is to give this city dramatic productions on the order of those given by the New Theatre Company of New York. It has been incorporated under this title and the charter has been received. Hamilton Golland, one of the promoters, asserts that \$50,000 have been pledged by the patrons of the society to meet any possible deficits the first year.

Charles Rann Kennedy's remarkable drama, The Servant in the House, was given with excellent effect by the Kilm-Glassolo Stock company the past week.

The esteemed "Inter-Ocean" critic remarks: "Some of George W. Leeder's Madame Sherry profits have been invested in an apartment house and one real residence, both in the city of New

York. But a small bird whispers that with the next dividend declared by the five companies now engaged in presenting the piece Mr. Leeder will build a Chicago theatre. Mr. Leeder has attained to the extent of audience. He has his nestie built to measure, but the size of his hat remains unchanged."

The big sensational attraction of the season at the Majestic was reserved for the beginning of the Summer season. To-day Lillian Russell makes her first vaudeville appearance at that house of high-class vaudeville. The other features on the bill are Mike Bernard and Willie Weston, Gerald Grinn and company, the Sovietsky Dancers, Corcoran and Dixon, Zeno, Jordan and Zeno, Stickney's Circus, Cross and Josephine, Crouch and Welch.

The musical comedy Will-o'-the-Wisp expired of the heat Saturday night, and this will close the Spring season at the Studebaker. Robyn's music was fine, but Percival's book was an actor's book, not the work of a playwright. There are actors who can write plays, but they are few and far between, and Percival is not one of the elect. A good book would have insured success.

Vesta Victoria, who opened her nine days' vaudeville festival at the Auditorium Saturday, has added Chevalier de Loris to her galaxy of stars. The Chevalier carries a company of three and claims to be the most expert marksman in the world.

The Imperial Theatre, which closes its stock season next Saturday night, will join the combination houses next season, and book the Stair and Hayville attractions. The Chicago circuit will include the Crown, the National, the Haymarket, and the Imperial.

There is a declaration of war against the "family" vaudeville houses of Chicago. The vaudeville booking situation here is to undergo a radical change after this week. Martin Beck, who, as general manager of the Orpheum Circuit, books the big houses west of the prairie north and south through Cincinnati, will cut the American Music Hall off from his list. It is announced also by Lyman B. Glover, manager of the Kohl-Castle theatres in Chicago, that hereafter acts desiring to play important time will find it necessary to confine their bookings to that time. Acts will not be re-engaged at the Majestic if they play the small time or other houses in or around Chicago.

Just "kids": Frank Adams and Will M.ough, authors of the book of The Heart Breakers, are both under thirty years of age. Harold Uriob and Melville Gideon, whose music will be heard in the new Princess piece, are each just past twenty-five. Mort H. Singer, who will produce the musical comedy, has just celebrated his thirty-second birthday.

Josie Badler and Ignacio Martinetti forsake Will-o'-the-Wisp at the Studebaker last Wednesday, and the matinee and evening performances were given without their aid. Cecil Cunningham, who has been acting as the Chicago widow in the Percival-Robyn show, took Miss Badler's place in the cast, and Lewis Miller substituted for Martinetti.

The popular outdoor sport of swell Northwest Shore Chicagoans is "saving Hayville Park." A committee, headed by W. W. Willits, has undertaken to take over the management of the property, paying outstanding indebtedness, and discharging the receivables, placing the stock of the company among Chicagoans on an investment basis. The property consists of thirty-six acres, with theatre, stadium, casino, music pavilion, dormitory, water works, garages and equipment, in all costing \$275,000. They have secured an option on the property at \$110,000, and North Shore residents are finding the property attractive.

The Darling of Paris held the sensation of the American Music Hall last week, and it was sensational in the extreme, as may be judged from the fact that a man and a woman representing denizens of the underworld, clasped in each other's arms, at the head of a flight of stairs, coming down toward the audience, after a duel in which one of the principals was supposed to be killed, rolled over and over down the stairs toward the footlights, with the "business" of thrills on the part of the audience.

Lee Parvin, that capable expert, has signed to "go ahead" of The Third Degree to the Coast next season.

Merry Mary, which has lingered several weeks at the Whitney Opera House, bit the dust last Wednesday night because the actors were not able to raise the dust from the Merry Mary management. The Whitney will probably remain dark all Summer.

Curious title! Next is the name chosen by Rita Johnson for her play to be produced this week at the Garrick. Frederic Burton, Marjorie Wood, Eleanor Moretti, Ben Johnson, Brigham Boyce, Edwin Caldwell, Robert Lawrence and Neil Burton, in addition to Thomas Meighan and William Harrigan, will help to put the audience "next" when Next is presented.

From the time Fritzi Schell sprang into favor with the Metropolitan grand opera forces, about a decade ago, she never has failed to charm with her voice, beauty and vivacity, all of which will be in evidence at the Lyric Theatre tonight. The new comic opera, Mlle. Rosita, for which Victor Herbert wrote the music and Joseph Herbert the libretto, will be the vehicle. She has assembled a strong supporting company in Walter Jones, May Boley, Oleg Stock, Charles Jutis, Eugene O'Brien, George Graham, and Sophie Tucker is to show New Yorkers what her idea of coon-song singing is like. She had no sooner been thrown upon the desert sands of Van Buren Street here in Chicago by the failure and withdrawal of Merry Mary at the Whitney than an offer of an engagement at the Folies Bergere in New York was offered her.

We are to have the privilege of seeing the difference between Dorothy Donnelly's Madame X and that of Sarah Bernhardt, with the former being played here too. (Business of thrills.) "Mme. Sarah" will play in Madame X on the afternoon of June 3 at the Studebaker Theatre, with Camille following in the evening of the same day. Some strenuousness for this kind of weather! Previous to the performances she will appear in Sister Beatrice and Jean Marie on the night of June 2. (Business of boshing) The gods for a breeze from the lake about that time!

William Riley Hatch made good at the Studebaker in Will-o'-the-Wisp. If the play itself

"Up and Down Broadway"

—a decided hit. And a decided hit up and down Broadway—in fact, with all good actor men with a taste for tobacco good things—is

FATIMA
TURKISH BLEND CIGARETTES

The world's rare tobaccos blended with rare skill. The flavor's a little richer, the aroma more pungent, the mildness a little more delightful—and a little less paint and spangles on the package allows ten additional cigarettes.



20 for 15c

Get a handsome felt pennant (12 x 32) of your favorite color—a beautiful and appropriate decoration for dressing room or den. Given for 25 of the coupons contained in each package of Fatimas.

THE AMERICAN TOBACCO CO.

did not, as he was snapped up the next day after the play was withdrawn. Harry Akin having engaged him to appear at the Fall opening of the La Salle Opera House. He and Alexander Carr will play the principal parts in a musical comedy for which Ben M. Jerome is composing the melodies. Mr. Hatch will thus find himself quite at home, as he played at the same house as long ago as 1905 in The Yankee Honest. Good actors, like chickens and so forth, sometimes come home to roost.

The changes in Madame Sherry heretofore chronicled as in the air at the Colonial began last night. Lina Abarbanel returning her vacation at the dropping of the curtain on Saturday night, and Ada Meade appearing as the little convent girl at the next performance, the last having been slating with the Southern company. After a week she will be succeeded by Marie Flynn, who sang here last in The Girl and the Drummer, who is a North Side Chicago girl and who began her acting career at the Bush Temple. Before the Madame Sherry company leaves the Colonial, Dallas Welford will come in from the road to act the part now taken by William Norris.

The Delilah Fox, who is appearing this week at the American Music Hall, announces that this is her farewell trip. She has done a whole lot for the entertainment of audiences in opera and vaudeville.

Rose Stahl gave the hundredth performance of Maggie Pepper at the Illinois Theatre Saturday night. She pulls them in in spite of the hot wave.

Sallie Fisher, George Damerel, and the other players, not forgetting props and other necessities in the presentation of The Heart-Breakers, went to Milwaukee on a special train last Friday with the charitable intention of trying it on the cream City dog, after which Mort Singer will bring the whole business back again, undoubtedly with flying colors, to reopen the Princess Theatre on May 30, after what will certainly be a week's popularity in Milwaukee. At the time the hot wave will doubtless have been waved off by a wave or two of cool air to testify their approval for Chicagoans to re-enter the business of pleasing the music-loving public.

It is alleged that Valeria Suratt, of the Red Rose, will succeed Madame Sherry at the Colonial if that bright affair concludes to allow itself to be succeeded in its first year's run. The successor is now said to be making a success in Philadelphia. In addition to Miss Suratt, the cast will include Alexander Clark, Ernest Lambert, John E. Hazard, Flavia Arcaro, and other competent players and singers.

OTIS COLBURN.

SPRINGFIELD.
Season Closed at Court Square—Strong Stock Company for Poll's.

The last week of the Court Square season was notable for the appearance 8-10 of The Chocolate Soldier, which proved the best musical attraction of the season. Alice York, Fritzi von Busing, Forest Huff, Henry Coote, Francis J. Boyle, and Margaret Crawford make a fine leading team for Manager Whitney's fine production. The annual music festival, a local affair, closed the house 12-13. Four concerts were given, the soloists being Louise Homer, Kathleen Parlow, Corinne Reiter-Kesey, Josephine Knight, Pearl Benedict, Daniel Beddoe, Lambert Murphy.

Claude Cunningham, The Boston Festival Orchestra and the local chorus collaborated.

Manager Breen, of Poll's, proved to the satisfaction of patrons that he had got together the best Summer stock co. the theatre had yet had, when he gave a fine production of Arizona 8-13. Rogers Barker was a capable Colonel Bonham. Lovell Alice Taylor a winsome Boultia and Corinne Cantwell, Maude Atkinson (both last year's favorites), Philip Quin, Carl J. Brickett, Laura Hudson, Thomas Williams, and the rest were all to the good. Robert Deacon, specially engaged for his old role of Tony, and Frank Campbell, another old Arizona, as Canby, gave their familiar lifelike rendering. A Gentleman from Mississippi 18-20. A Woman's Way follows 21-27. EDWIN DWIGHT.

ST. PAUL.

Charlotte Walker and Robert Drouet at the Metropolitan—The Week's Record.

James Neill's excellent stock co. presented The Girl in Green Eyes at the Metropolitan 14-20 in a faultless fashion. If such a thing were possible Charlotte Walker was even a greater favorite as Jimmy Austin, than in either of her previous roles. Robert Drouet played his original role of John Austin with his customary sincerity. John B. Maher as the dyspeptic Peter Collingham made the most of the best opportunity he has had since the season began.

Edith Lockett, Alice Lindahl, Ina Goldsmith, Ernest Cossart, Emmet Shackleford, and Fred Wallace gave artistic interpretations of the roles allotted them. Throughout the performance the competent stage direction of Robert Morris was discernible. Secret Service 21-27. James Neill and Myrtle Chapman will, owing to an incessant demand, very likely resume the Book and Bush, beginning week of 28-June 3.

The Lewis Oliver Players appeared in The Devil at Grand 14-20 to good business. Otto L. Oliver played the title-role. Jack Lewis was the Karl Maher, and Ruth Gale the Olga Hoffman. Monte Cristo 21-27.

The dramatic playlet, The Fire Commissioner, was the feature of an excellent bill at the Orpheum 14-20, which included Ben Welch and Starr, Motoring, Ahearn, Clegg, Vittorio and Georgette, and Davis and Walker.

The Empress, the new S. and C. house, opened to S. & H. O. afternoon and evening 14-20. The wonderful ventilating system, fine acoustics and lighting made a very favorable impression. The opening bill consisted of Paul Conchus, Von Kien, and Gibson, Florence Modjeska and co., George Wayne, Russell Brothers, and Ben Smith. George Wayne is manager of the theatre and Arthur Anton treasurer.

The Colonial closed its stock season 18. Motion pictures and vaudeville were given, beginning 14. Of the stock co., Maude Williams, Dora Mitchell, Adelaide Hastings, Charles G. Landen, Harry Morton, and Tim Warden have been retained to appear in the vaudeville bill. Tim Scanlan, manager, will be his partner assist Mr. Boyer in the Empress's publicity department.

The Shubert housed Lyman Hall Travel Festival 15-20. Marie Dressler 21-24. The Queen of the Moulin Rouge will follow.

James Neill found the management of the St. Paul and Minneapolis Stock co. too great a task, and turned the latter co. over to Arthur Byron and Adelaide Klein, and it is now known as the Byron-Klein co. Secret Service 14-20 will be followed in turn by Fanchon, The Private Secretary, and Shore Acres.

Robert Drouet's season with the Neills terminates 27. He and his wife will shortly leave for Italy. JOSEPH J. PIPSTER.

AMUSEMENTS IN BOSTON

Hot Weather Affecting the Theatres—Charles J. Rich Improving—Vaudeville Managers Organizing—Benton's Gossip.

(Special to The Mirror.)

Boston, May 23.—Hot weather has started in with its work of quelling summer seasons and the result is that some of the houses still open have suffered, but others have gone on quite oblivious of the temperature out of doors and with good audience results.

The chief new attraction in town this week is at the Colonial, where Ralph Hearn is making his first local appearance as a star in Dr. De Lure. He has played nearly all his local engagements as a comedian with other stars at this house, so that it is fitting that his promotion should be made there. He had a good audience to greet him, and the piece was well liked for its class. It had all the New York cast for the engagement here and even the Metropolitan dogs were brought on. Evidently they were afraid of trying it on the Boston dog!

The Shubert production of The Kiss Waltz was made at the Shubert late last week, and now the piece is in good running order and promises to have a long stay here into the hot season. It is a comic opera of the Vienna type, with a plot of the customary entanglements and with a score that will compare very well with the numerous others that this particular city has sent to America during the summer. The company is an unusually well balanced one with Eva Ryan and Edgar Atheling, Maudie Lambert and Van Maesselaer Wheeler leading out for first honors, while the comedy interests are safe in the hands of Charles Bissonow and Eva Davyport.

A revival of The Rival is made especially interesting at the Castle Square by the return engagements for the piece. Donald Meek, who has been with his own stock company at Lowell for some time, had a regular Old Home celebration. Eva Ryan is again back with her familiar and always admirable Mrs. Malaprop, and John Craig and Mary Young also add much to the revival.

The other resident stock company, Lindsay Morison's, at the Majestic, also makes a change of Morison's, although it was not necessary for the tremendous business done by The Girl of the Golden West. The Man of the Hour, which had one of the longest runs in continuation in recent years, is a complete novelty at a stock theatre, and it was admirably given by Wilson McIvor and Eleanor Gordon, with the others of the admirable organization located at this house for the summer.

This is the last week of the revival of A Country Girl at the Tremont, a thing that will be regretted, for it has been put on the stage every bit as effectively as on the opening hearing and has proved delightfully funny and tuneful. John Slavin romps off with the honors as Barry, but Melville Stewart, Grace Freeman, and Genevieve Flanley in the characters played here before are a notable trio, and Laura Jaffrey makes Minnie Ashby's old character a delightful new creation. The chorus is one of the best that Boston has seen in musical comedy in a long time.

Another attraction in its last week in Boston is Judy O'Hara, at the Hollis, which is to close for the summer with this week. This play deserved to introduce Aphie James as a star to Boston audiences, and her future work will be watched with decided interest here. This romantic drama by Mrs. Frances Hodgson Burnett is in rather conventional lines, but it tells an interesting story of the days of Queen Anne and the Scottish pretender. Miss James works with tireless energy and vivacity and is especially good in the comedy scenes. Her company is a strong one, with Paul McAllister, Lynn Pratt, Jerome Edwards, Julia Bancroft, and Ann Warrington doing the best work.

The Committee at the Park has reached the stage where last nights are announced, but no positive limit is fixed yet, and it would seem as if the stay would extend some distance into June. Now that it has entered the fourth month, this suburban play holds the record of longevity for the season, with The Arcadians, The End of the Bridge, Madame X, The Fortune Hunter, and Seven Days following in order.

Franklin is at the head of the bill at Keith's, with the other cards including Stepp Hershberger and King Antony, Torelli, J. C. Nease and company, Paul La Croix, Hill and Sylva, La Toy Brothers, and the Gordon Brothers.

Norumburgs Park was the first of the open air resorts to open for the Summer season. For the vaudeville bill in the theatre the first attractions were the Four Grohulinias, the Troopers, and La Dent.

The Terry Twins head the bill at the Bowdoin Square, with Ballo Brothers, Theresa Miller, the Houghtons, Bill Gore, Samone Daniels, and Linda Weller.

Annie Blanche, who was famous in Boston as Tagg in The County Fair, is now in vaudeville, holding the bill at the Palace with the Little Day, Precious. Others here are Le Ho, the Headlines, Joseph Pasco, Davey and Emerson, and Bertie.

Charles Bigney, the diver, is the chief feature of the vaudeville bill, with pictures, at the Hub.

At the Orpheum, the vaudeville week opens with Chester B. Johnston, McNaughton, Theo Leighton, Friedlar and Clark, and Burke-Carter and the Ink Boys.

Pat White and the Gaiety Girls are at the Howard Atheneum again, and the house will be headed by George N. Howe.

The Big Gaiety company opened at Waldron's Casino with A Florida Enchantment. Sam Collier heads the olio.

The Back Bay Opera House with the Aborn forces, the Columbia and the Gaiety closed their regular seasons 20, but the last named house will keep open for a time with pictures and moving pictures.

Charles J. Rich, manager of the Hollis, has been seriously ill for a week with tonsillitis, but is now convalescent. There was quite an epidemic of bronchitis, where his home is, and it was traced to the milk, which was furnished by what was supposed to be the best concern in the whole city.

The Tremont's summer season of musical comedy will open 20, when Valeska Suratt will come from Philadelphia with The Red Rose.

Henry Russell cabled to his Boston representatives last week that he has arranged to have the Boston company give a season in Paris next spring. It will be at the Theatre de Chatelet, where the Metropolitan forces sang a year ago.

Meantime M. Andre Caplet, one of his conductors, is going to direct La Martyre de Saint Sebastian, the new opera by Debussy.

Vaudeville managers from all over New England were in Boston 16, in response to the call from the committee appointed at the last meeting of the new Vaudeville Association, and present indications are that this will now embrace nearly every theatre in New England playing vaudeville and moving pictures. At the meeting held at 43 Mason Street, H. G. Larson, of the B. F. Keith Circuit, presided, and Charles F. A. Smith, the secretary, read reports from a number of sections which showed that the interest in the new Association of Vaudeville Managers was very keen, conditions having arisen in the business that call for a united effort on the part of those being engaged in it. Committees were appointed to carry on the work of organization and report at the next meeting, which will be held at two o'clock Friday, May 26. Among those present yesterday were George Barrett, of the Orpheum Theatre, Dover, N. H.; Hiram Abrahams, of the Portland Theatre, Portland, Me.; J. Louise, of the Beacon Theatre, Boston, and the Colonial Theatre. Lawrence George Appleby, of the Star Theatre, Boston; G. L. Larsen, of B. F. Keith's Theatre, Boston; M. J. Lydon, of the Imperial Theatre, South Boston; Nat Burgess, of the Old South and Washington theatres, Boston; Harry E. Jones, of Potter Hall, Boston; W. E. Greene; G. B. Toomey, of the Norfolk Theatre, Dorchester; Charles Moring, of Plymouth; Harry Katzen, of the Auditorium Theatre, Lynn; Victor Morris, of the Orpheum Theatre, Boston; Robert J. Janette, of the Globe Theatre, Boston; Joseph Mack, of the Hub Theatre, Boston; J. M. Mosher, of the Palace Theatre, Boston; Charles A. Smith, of the Union Theatre, Boston, and H. A. Schlesinger, of New Bedford.

Miss E. H. Crosby, wife of the dramatic critic of the Boston Post, gave an illustrated address on "From Madera to Constantinople" at the closing meeting of the season held by the Castilian Club.

Louise Le Baron, the contralto of the Aborn Grand Opera forces, has arranged to build a bungalow at South Plymouth and go there for the summer vacation after singing in Brooklyn.

Madelaine Madison has retired from the stage and gone to Brockton, the home of her young husband, Edward Reed, whose father is a wealthy lumber magnate, with home there. Her departure from the Big Review company was not anticipated, and the lawyers tried to have the police find her, but it was all called off when it was learned that the father-in-law had become reconciled to the wedding.

One of the accomplishments of the week of the Buffalo Bill show in Boston last week was the sending of one of the cowboys over the route of Paul Revere's famous ride. The modern emulator did it in sixty-one minutes and four columns in the newspaper.

At the meeting of the Drama Society of America last week, Don Williams, of the Normal School, urged training in the drama for children, and she said that it could not begin too early. Professor Colin Scott, of Tufts College, said that the dramatic instinct was developed naturally through childhood games. Elizabeth Hunt, of Somerville, told of the work in dramatic lines done by the high school in that city, and other educators took up the discussion. Resolutions were passed to endeavor to bring about courses in reading, illustrated by scenes from some of the great dramas of history at some of the Boston theatres next Spring, and also to recommend to the superintendents of the Boston public schools that dramatic writing and the acting of plays be made a part of the curriculum. This was the first meeting of the Drama Society for the present season.

JAY BENTON.

THE STAGE IN PHILADELPHIA.

Theatrical Managers' Association of Philadelphia—Opening of the Parks—Browning Society.

PHILADELPHIA, May 23.—The warm weather and the advent of more straw hats made the parks more popular than the theatres last week, and as a consequence another of the downtown houses, the Lyric, closed its season. The Garrick is still open, but will be darkened after this week, when Valeska Suratt and the Red Rose company complete their local stay.

The application for a charter by the "Theatrical Managers' Association of Philadelphia," last week has caused considerable comment. Every one concerned refuses to discuss the organization. It is rumored that Nixon and Zimmerman are the prime movers and that the first work of the newly organized association will be to see after the ticket scalpers. Philadelphia theatremakers this last season have been bothered considerably by these scalpers, and several of the managers tried to stop a bit of the nuisance by arresting the ticket speculators. Their efforts did not meet with very much success, but with a strong organization backing up such a movement it is believed that the city authorities could be induced to assist in the campaign.

A hurried glance at the charter of the society for which application has been made reveals the fact that Frank Howe, Jr., part owner of the Walnut and manager of the Garrick, is president; Harry T. Jordan, manager of Keith's vice-president; Thomas Love, manager of the Forrest, secretary, and Israel Kaufman, of Miller and Kaufman, owners of Forepaugh's and the Girard, is the treasurer. The Board of Managers includes Grant Lafferty, manager of the Walnut Street Theatre; Max Thomascheky of Thomascheky's Tiddlywinks Theatre; Alfred Hospeck, of the Metropolitan Opera House; W. Dayton Weeferth, of the Grand Opera House; Frederick G. Nixon, Niedlinger, of the Park, and Moses Greenwald. The attorneys who applied for the charter are Arthur S. Arnold and Morris Wolf.

The charter also states that "the purposes for which the association is formed is to foster and promote the welfare and best interests of persons engaged in managing places of amusement and to protect and encourage such trade and commerce by combining the intelligence and experience of those so united by establishing closer ties of business association and uniformity of action among the members, and by improving enlarging and increasing the skill and ability of

HUNTER
BALTIMORE
RYE

IS OF
MELLOW TONE AND
PERFECT QUALITY.
ITS UNIQUE AND
UNIFORM CHARAC-
TER DISTANCES
ALL COMPETITION

GUARANTEED UNDER
THE PURE FOOD LAW

Sold at all first-class cafes and by Jobbers.
WM. LANAHAN & SON, Baltimore, Md.

those following such vocations through the dissemination of pertinent knowledge."

Edith Wynne Matthiessen won a distinct triumph in Joseph Preston Peabody's poetic play, The Piper, which was produced last week by the New Theatre company at the Lyric.

Keith's bill last week was composed chiefly of playlets. Paul Armstrong's melodrama, A Romance of the Underworld, remained, and Louis Simon is back again in vaudeville in his former success, The New Coachman. The third drama was a novelty by Oliver White, entitled Jim Granty's Wife.

The Red Rose will complete this week its career at the Garrick, with Valeska Suratt in the titular role. This musical comedy is graced with one of the best of more than a century of librettos which have emanated from the pen of Harry B. Smith.

A seven-set bill of snappy vaudeville is given this week at the William Penn. Manager Miller also announces the presentation of Jessie Lasky's Pianophones for week of May 29.

The Summer parks near Philadelphia have been repainted and redecorated during the Winter and are now opening with their new and entertaining amusements. Woodside Park and White City opened last Saturday, and on May 27 the famous Willow Grove, with its splendid band concerts, will inaugurate its season.

A good monologue artist is as rare nowadays as ice skating in June. A decade ago this branch of the dramatic profession had more followers by far than at the present day, and large audiences were to hear them. Last Wednesday night Ethel Barrington, a native of this city, who has been giving recitals in the South, was heard to great advantage in three monologues at the New Century Drawing Rooms. Evidently she was excellent, and her voice, very expressive and always in control, made the evening eventful and enjoyable.

Work will shortly be started on two more vaudeville theatres. William Freihofer and Samuel P. Nixon have purchased a large lot in Frankford, at the corner of Frankford Avenue and Margaret Street, and John D. Allen, architect, has prepared plans for a handsome edifice to cost about \$150,000. It will be built immediately and opened in the Fall, depending for its attractions on the Nixon circuit. J. Fred Zimmerman has been working clearing the site for a large vaudeville theatre he proposes to erect in Germantown at cost of \$100,000. The site is 42-45 West Chestnut Avenue. The site is the second theatre built in Germantown during the last couple of years, and there still seems to be a demand here for popular-priced playhouses.

In the Broad Street Theatre last Tuesday evening the Browning Society presented its nineteenth annual dramatic production. The plays selected included Thackeray's long forgotten farce, The Wolves and the Lamb, the only drama of the great novelist, it being the first presentation in America, and Thomas Bailey Aldrich's pathetic and tragic little drama, Mercedes. The Thackeray comedy is quite familiar to book-lovers. It is redolent with early Victorian quaintness, and the Browning Society players were masterfully at ease in their respective roles.

Mercedes is a plaintively pathetic little play of Spanish passion and mysticism during the French invasion of the peninsula during the War of Independence. The play was written by Julian Arthur and W. S. Hart at the Chestnut Street Theatre about fifteen years ago. The casts of the Browning Society were: The Wolves and the Lamb: John Howell, J. J. Gould; Charles Beatrice Bennett; Julia Prior, Florence B. Scheetz; Mary Barlow, Norah Jamison; Lady Kicklebury, Mandie Hart McCall; Bulky, Henry B. Schaefer, Jr.; Horace Milliken, J. Howard Beber; George Milliken, Mrs. C. W. Wilson; Arabella Milliken, Madeline Desmer; Captain George Touché; Percy Winter; Mrs. Prior; Mrs. Charles M. Whitecomb; Mrs. Bonington, Cornelia E. Bedford; Captain Clarence Kicklebury, Charles D. Bennett.

Mercedes—Captain Achille Laboucane, George Penniman; Lieutenant Laboucane, Henry C. Sheppard; Padre Jose, Henry L. Fox; Mercedes, Mrs. W. York Stevenson; Ursula, Mrs. Paul F. Pearson; A Sergeant, Henry B. Schaefer, Jr.; Soldiers, Arthur D. Ross, Ralph L. Morris, F. J. L. Mintzer, Harold J. Hardison, F. Lamping, J. A. Ward Lincoln, W. Wallace Rehn, H. Crowell Pepper.

A Philadelphia basso, Henri G. Scott, a product of the Philadelphia Operatic Society, has been engaged by Andreas Dittel, of the Philadelphia-Chicago Opera company, to sing important roles in Wagnerian opera next season. Mr. Scott is now in Germany preparing his roles. He obtained all his vocal training in this country, studying with Siegfried Lehmann, of this city, and Oscar Bauner, of New York. When Lehmann was in this city Mr. Scott attracted his attention by his work in the Philadelphia Operatic Society and he made his professional debut as Siegfried in Aida.

A change has been made in the personnel of the press representative's office. C. Howard Root, who acted as press agent for the local opera company during the last season, has accepted the position of dramatic editor of the "Public Ledger." Howard Shuster, a well-known newspaper man, who was Hammerstein's press representative when the Metropolitans was in Philadelphia, has been appointed to the same

position by the Dittel organization and will assume his duties at once.

George B. Howard's play, The Only Love, depicting certain phases of life in the South, was produced last week by Great Lakes Phoenix Players at the Chestnut Street Theatre. The cast was a very small one. Marion Barnes, a small girl, appeared as a confidence man and wire tapper. Marion Barnes is in the cast of Jean, Leah Winslow is another show, Anthony Smythe is the parasite lover, and Walter, the Wall Street broker. The whole attraction is The Servant in the House.

Clyde Fitch's farce, The Blue Moon, was given last week at the Grand Opera House, with a very capable cast. This was the first time this amusing play has been given at the Grand. Grace Merritt did Pauline, the blue moon, and Ida Palmer as his wife gave one of the character portrayals of the set. Misses John E. Hayes, Guy D'Amato, Mendelsohn were others in the cast who pleased the audience with their capable acting. J. SOLIS COHEN, JR.

LOUISVILLE.

The Edwards-Davis Stock Company in New Home—Outdoor Amusements.

The Edwards-Davis Stock changed its habitation 15 from the Walnut Street Theatre to the Shubert Masonic. The initial play at the new home was Wildfire. It was exceptionally well put on and admirably acted by the very clever co. The play was particularly appropriate, as it was offered during race week, which is an important period in this Kentucky metropolis.

The W. J. O'Hearn co. filled a successful week at the Gayety in vaudeville 14-19. In the on-are the Poors, Marie King Scott, the Musical Gerald, and Sylvester and Vance.

The Hopkins' summer season continues prominently, the special attraction being Loretta's Pantomime Art Models.

Both of the open air places, Fontaine Ferry Park and Riverton Park, are drawing large attendance, the weather being especially propitious. Vanderville and band concerts are offered at both places.

F. A. Horner, the now leading man of the Edwards-Davis Stock co., is making good. He is an actor of experience and with a pleasing personality.

The summer season of moving pictures and up-to-date vaudeville at the Avenue, under Manager Ward, is at the Walnut Street Theatre. The Avenue is drawing excellent business.

The Hippodrome co. has filed articles of incorporation, the incorporators being Jacob and Nathan Pollinger and Jacob Hyman. A \$25,000 amusement place will be immediately erected on a very prominent site, being centrally located.

A. G. Stever, of St. Louis, one of the owners of Fontaine Ferry Park, was one of the visitors of the week. He has a very capable resident manager in Harry B. Hayes.

Manager Charles A. Skaggs, of the Avenue, who will spend a portion of his summer vacation in Europe, has left for Detroit, and Manager John T. Macaulay leaves early in June for his annual pilgrimage to Coney Island.

Adela Blood, leading woman of the Edwards-Davis Stock co., has received a flattering offer from Harry B. Savage to play the leading role in one of the road co. to produce Everybody's Next. A three years' contract is offered Miss Blood at a very large salary and she will probably accept.

CHARLES D. CLARKE.

ST. LOUIS.

Thais Magrane Not Without Honor in Home City—Joseph Sheehan Well Received.

St. Louis, May 18.—Thais Magrane, the St. Louis girl, opened the summer season at Belvoir 14, created by long and hard rehearsal. When Knighthood Was in Flower was the opening bill, playing to capacity houses, the company excellent and includes Robert Carson and Harry Fenwick. The College Widow 19-24.

II. Trovatore at the Shubert 14-21 was well received. Grace Nelson and Harriet Case alternately represented Leonora. Both sang their parts well. Love Tales of Hoffman 19-24.

Vanderbilt at Columbia 14-19 excellent. Fannie Ward and her company in a sketch entitled An Unlucky Star is headliner. Four or five other acts of excellent quality.

Forest Park Highlands: Vanderbil 14-19; very good, the Audit Troupe of Japanese Jesters had everyone jumping, and three or four other acts also of entertainment.

Hayes' 14-19: Uncle Tom's Cabin. There are several new attractions which began their play and aid in making its money of attraction. Gus Williams has played the part of Uncle Tom for the past fifteen years, and is pleasing and audience.

VIVIAN S. WATKINS.

AMUSEMENTS THE COUNTRY OVER

TO CORRESPONDENTS.

THE MIRROR to bear date of May 31 will go to press earlier than usual, as Tuesday, May 30, Memorial Day, will be a legal holiday. Correspondents, therefore, are required to forward their letters for that number at least 24 hours in advance.

ALABAMA.

MONTGOMERY.—MAJESTIC (W. K. Couch): Mabel Paige Stock co. 'In the Man from Mexico' 8-15 pleased; good business. Fifty Miles from Boston 15-20.

ARKANSAS.

HOT SPRINGS.—PRINCESS (J. F. Head): Lester Bernard Karl (musician), McNish and McNease, the Crownells, and June Roberts and co. opened and good business 15-20.—LYRIC (H. H. Hart): Gwynne and Gwynett, Klein and Marlowe, Davis and Fields, and Leonard and Alvin 15-20.—AIRDOME (J. F. Head): Hastings Stock co. opened 'In the Man on the Box' 15; capacity business.

CALIFORNIA.

SAN FRANCISCO.

Nance O'Neill Welcomed by Oldtime Friends—Blanche Ring's Second Week.

Nance O'Neill, whom we have known from childhood, returned to us under new management to a first-class house and achieved a triumph. The Lily offered at the Columbia 8 afforded the star many opportunities. She received many curtain calls on the stage, from which just the day before the "Divine Sarah" had stepped. She was ably supported by Charles Cartwright, Alfred Hickman, Oscar Eagle, Elliott Dexter, Douglas Peterson, William C. Holden, M. Rossi, S. G. Norseth, Robert Robson, Julia Dean, Antoinette Walker, and Ethel Grey Terry.

The Alcazar, with its new leading man, Sydney Ayres, who played opposite Isotta Jewel, was a scene of honors for the two leading lights, who portrayed the play entitled The Thief. The regular stock co. ably aided in the success. The Call of the North will be the next production.

Blanche Ring, with her good-natured smile and catchy air, commenced the second week of her engagement at the Savoy. Mr. Carlton is the next great card, after Miss Ring in her Yankee Girl. Following Miss Ring come Sothern and Marlowe. The co-stars open on Tuesday instead of Monday; the Monday having been offered to the university, where the stars will give a performance at the Green Theatre.

Richard Pheifer was a great success 8 at the Green Theatre, which revived the memories of his triumph there in 1906.

The Orpheum has another good bill 8-15. S. Miller East and co. and Trovillo are being featured by the Empress, while Mr. Duone is the headliner at the Wigwam.

It is rumored that Mr. Pantares has leased adjacent property alongside of the Empress upon which he intends to erect a vaudeville house in direct opposition to the Empress. It looks like a vaudeville excitement in the near future. Strange to say, but the same party owns the property on which the two opposing houses will stand.

Mary Gardner is billed for 21 and 25, matinees, and evening of 25 under Will Greenbaum's management.

Countess Knuth will play evening 11, while the Russian Orchestra played a farewell concert 5.

A benefit for the once popular comedian will be given at the Columbia, matinee, 19, to aid Mr. Stockwell, who has suffered blindness. Sothern and Marlowe and Nance O'Neill, old time friends of Mr. Stockwell, will appear at the benefit.

A. T. BARNETT.

OAKLAND.—MAC DONOUGH (H. H. Campbell): Sarah Bernhardt presented Madame X 8 to 8. P. O. wonderfully clever performance. May Robson in The Rejuvenation of Aunt Mary 11-15; performance good; attendance fair. Nance O'Neill 21.—LIBERTY (H. W. Bishop): Bishop's Players in The New Minister 14-15; well presented; houses well filled. James Gleason in Juvenile role scored heavily. A Gentleman from Mississippi 15-20.—IDORA PARK (H. L. York): Idora Opera co. in Fantasia 8-15; fairly well sung; attendance slight.—WILLIAMANTIC.—LOOMER OPERA HOUSE (John H. Gray): Phil Ollie in The Explorers 12 delighted good house. Hoyt's Musical Comedy co. return 18, 20.

SAN JOSE.—VICTORY (P. A. Gleeson): Old Homestead 10; excellent co., to fair business. Sothern and Marlowe 15. Blanche Ring 15. May Robson 18.—THEATRE JOSE (M. Nicholl): Lee Miller, supported by Jose Stock co., presented The Lottery Man 7-15; pleased large audiences. Arizona 14-20.

SCENERY

Productions
INKO DYE

Built and painted to order. High class work at moderate prices.
For Vaudeville Acts.
See Trunk Scenery on the market.
INKO DYE Studio, Murray Hill Theatre,
NEW YORK CITY. Manager, Tom Creamer. Tel-
lona, 225 Murray Hill.

kings); Olga Nethersole in double role. The Enigma and Sister Beatrice 5; both ably presented to only fair house. The Old Homestead 8, direction Franklin Thompson; fair house. Blanche Ring in Yankee Prince 15.

RIVERSIDE.—LORING OPERA HOUSE (F. C. Nye): Fannie Hartman in The Toymaker 8; pictures and vaudeville every evening.—ITEM: Elsieka, illusionist, has been showing at the Auditorium with motion pictures.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton): Follies of 1910 8; S. R. O. Southern Marlowe 11. Summer Girls (local) 14.

COLORADO.

ASPEN.—WHEELER OPERA HOUSE (Sheehan and Yates): Nashville Students and Jubilee Minstrels 8; mediocre, to fair business. Pictures 9-13; good houses.

COLORADO SPRINGS.—GRAND (S. N. Nye): John Drew in Smith 15. Sarah Bernhardt in Camille 16. The Follies of 1910 20. Billie Burke in Mrs. Dot 22.

CONNECTICUT.

HARTFORD.—PARSONS (H. C. Parsons): For the second week's offering the Hunter-Bradford Players presented 15-20 The Girl of the Golden West. It was played in excellent form and dramatic detail and realistically staged. Frank Monroe rejoined the cast, and made a sympathetic central figure portraying the sheriff with convincing force. Sweet Billy Belair is underlined 22-27.—POLI'S (B. E. Poll): The closing week of vaudeville 15-20 gave a good and varied bill that was well patronized. The special features were Diamond and Neiman in talking songs and dances; James Leonard and Clara Whitney in a witty and laughable skit. Harry's Boys in which patois is intermingled. Tom Linton's Jungle Girls, and Warren, Lyon and Meyers. The theatre will be given over to stock for the summer, opening 22 with Arizona. Edmond Elyton and John Wesley, who will again play leading characters, have been in the city the past week, renewing old friendships and were welcomed in Bohemia, where they always score a hit off stage, as well as being favorites to theatre patrons.—At the HARTFORD continued good business 15-20, with the Cloverly Juggling Girls as the specialty featured act. A card from Marshall P. Wilder, the (now) Atlantic City humorist, announced his annual departure for "London," where no doubt he will assist in the coronation, but will with his usual modesty decline to be the top liner. "Let George do it." A. DUMONT.

BRIDGEPORT.—POLI'S (L. D. Garvey, res. mgr.): The Poll Players opened their eighth summer stock season 15-20, under the stage direction of Guido Socilo, with Arthur John Ince and Jane Tyrrell in the leads; the former retaining his personal popularity, and the latter acquiring it in a single night. Charles Schofield and Isidore Martin, old favorites here, were heartily welcomed. Other former members of prior year's co. were Arthur Buchanan and Joseph Egerton. Though billed as Estrella, Dora Booth was notable to be present. Newcomers who made personal hits were Frank Campello as Canby, Johnny Junior as Tony, and Frank J. Kirk as Colonel Benham. The Man of the Hour 22-27.—PARK (Shea Theatres Co.): Throughout the week of 8-13 Robert M. Sperry's The Marriage Game, with Ralph Keilier, Hattie Heimbach, Juliet 7, and Charles Jewett filled the theatre in the face of energetic attempts to distract patronage elsewhere. The Merry Girls Minstrels 15-20 the biggest sort of a success, and every one connected with it deserved congratulations. The Mikado, sung 18 by a local cast from Christ Episcopal Church, was altogether satisfying as produced under the direction of Rev. E. J. Craft, who was formerly an actor.

WILLIAM F. HOPKINS.

STAMFORD.—ALHAMBRA (Frank Hobbs): The Fortune Stock co. 15-20, presented The Merchant of Venice to good business. This was a most notable performance, and speaks volumes for the ability of the entire cast, who showed careful and conscientious work to the last detail. Gus Forbes' Shylock was worthy of a place among the best interpreters. Jesseline Rodgers' Portia established her in the minds of the local public as the most talented leading woman seen here. Mae Desmond's work as Nerissa was excellent. A. C. Henderson's Antonio could not be improved upon. Frederick Van Remmelen made a handsome Bassanio, and fully realized the requirements of the part. Frank Fielder was at home in the role of Graciano, playing the part with plenty of enthusiasm. Hal Brown's portrayal of Old Gobbo was a neat bit of character work, and showed that this clever actor has not yet reached his limit. Wildfire 22-27.

WILLIAMANTIC.—LOOMER OPERA HOUSE (John H. Gray): Phil Ollie in The Explorers 12 delighted good house. Hoyt's Musical Comedy co. return 18, 20.

FLORIDA.

JACKSONVILLE.—DUVAL (J. B. Delcher): Wolfe Stock co. in Miss Hobbs 14-20; good, to good business. Same co. in Ishmael 21-27. Forty-five Minutes from Broadway 28-June 3.—BIJOU (J. C. Gray): Dark—MAJESTIC (A. B. Hoyt): Henry and Liesl, Mary Davis, Joe Kelsey, Ikuwa Jane 14-20 pleased good business. Ben Clark, George Hayes and the Clancy Twins, Guess, Try and Guess, Forrester and Lloyd 21-27.—OPHEUM (C. A. Leach Jr.): Church and Church, Juliet Marvin, Noble and Brooks, Williams and Warner, the Great Athlens, Palfrey and Barron 14-20; See, to capacity. The Haverlocks, Thomas H. Dalton, Merritt Compton, John Lee and West 21-27.—GRAND and RAYFIELD: Pictures to capacity.—MIRROR: PHOENIX, DREAM, and ASTOR: To good business.—ITEMS: The Imperial, the new picture house, opened 20.—Having failed to make the desired arrangements for the contemplated improvements at the Bijou, Manager Gray offers his lease for sale.—The Elks entertained the delegates of the National Order of Railway Conductors 15.—Adelaide Dodge, secretary of the Duval Theatre, enjoyed a ride at a 100-mile-clap, with Bob Burnham in the celebrated Blitzen Benz car during meet here 14.

IDAHO.

BOISE CITY.—PINNEY (Walter Mendenhall), the Spendthrift 15-18. A Winning Miss 17. Pauline 20. Old Homestead June 15.

OPHEUM (Flynn and Elver): Team work and pictures week 5; good attractions and patronage.—IDLE HOUSE, LYRIC, BIJOU: Capacity business.—ISLE: Had big run past week, closed for a week 15 for repairs; house to be extended and gallery put in.—THE NEW BOE: Splendid productions; S. R. O. business. Columbian Club Ladies gave a benefit. Trio Around the World, 12. It was a big thing on wheels.—ITEMS: Mr. Pinney and wife took a spin down to Salt Lake past week, and got caught in snowstorm.—Manager Mendenhall had to be sent to the hospital for repairs; popular fat appendix has been butchered; coming out of it all O. K.

NAMPA.—OPERA HOUSE (R. E. Elver): The Juvenile Bostonians 8 gave a very creditable performance before a good house. A Winning Miss 16. The Spendthrift 17. Pauline 27. The Old Homestead June 22.



A. DUMONT.

Mirror correspondent at Hartford, Conn.

closing week at Keith's Grand 15-20, headed by Billy B. Van and the Beaumont Sisters in Props, who made a big laughing hit. Wellington Clegg and Anna Marie of the Empire, and the Clegg-Greenstock share of the spotlight, did Ollie, Gerald Griffin and co. in Other People's Money was another laughing success that scored. Dale and Boyle in The Belle and the Beau pleased. Hugh Lloyd presented an excellent bounding rope act. Paulinetti and Piquo, eccentric comedians, amused. After 20 the house will present pictures until work is begun on reconstructing the lobby and several changes to be made in the auditorium. The house will be dark during the summer.

AURORA.—GRAND (Charles Lamb, res. mng.): Billy Clifford in The Girl, the Man and the Game 15, matinee and night; good co., to medium business. Fair of Country 16-17; two performances, to fair business. John W. Vogel's Minstrels 16. Auf Der Sonnenende 20.

FOX (J. J. Rutledge): Australian Wheeler McGrath and Yeoman, Famous Yosefars, Blanch Irwin, Rice Brothers, McConnell Sisters, Bottomley Troupe, Irwin and O'Neill, Rackett Brothers, John A. West and co., Maggie Rowland, Chandler and Ames in A Mix Up; very good bill and business 8-14.

PHOENIX.—MAJESTIC (Henry Sandmeyer, Jr.): James T. Powers in Havana 11; fine; good business. The Chimes of Normandy 12, 13; excellent local performance; large business. Mrs. Flint (chronotist) 14-20; favorite here; well liked. Kleemann and German Stock co. 21.—OPHEUM (Frank Ragman): 14-20; Bathing Girls, Aldro and Mitchell, Harris and Randall Rogers, World andington, Fairman, Furman, and Fairman; well patronized; strong bill. ITEM: Al Fresco Park opened 13 to good business.

STREATOR.—PLUMB OPERA HOUSE (E. Williams): Rock of Ages, under the personal supervision of the author. Edward H. Rose, 8; satisfactory business; pleased. The Burgomaster 10; poor attendance; good. The Minneapolis Symphony Orchestra 11; very large audience; one of the most delightful entertainments ever given here.

QUINCY.—EMPIRE (W. L. Busby): Billy Clifford in The Girl, the Man and the Game 11; fair business and production. Milwaukee German Stock co. in Grossstadt 12 pleased good business.—BIJOU (W. N. McConnell): Bijou Stock co. in The Boss of E Ranch and The Wolf 8-15; good houses and satisfaction.

BELLEVILLE.—LYRIC: ITEM: Theatre is being redecorated and renovated, and will open in Fall with best prospects for big season. William Gilligan, formerly advertising man for the Lyric, has been engaged to succeed F. R. Hallam as manager, and is now making up his plan for season.

DIXON.—OPERA THEATRE (Starke and Baker): E. W. Bowland and W. T. Gaskill presented The House Next Door 12, with William V. Mong in leading role; excellent co. greatly pleased fair business.

MORRISON.—AUDITORIUM (A. R. Lewis): Ideal Stock co. 12, 13. Plays: Across the Rio Grande, Thorns and Orange Blossoms; fair co. and business.

INDIANA.

INDIANAPOLIS.

Grace Van Studdiford Well Received—Season Coming to an End—Record of the Week.

Buffalo Jones gave an interesting lecture, "Lassoing Wild Animals in Africa," enjoyed by motion pictures that was greatly enjoyed by two fair-sized audiences at the Shubert Murat 10, 11. Grace Van Studdiford and her excellent co. finished the week with three performances of The Paradise of Mahomet 12, 13, a delightful entertainment that was well received by fair houses. Several beautiful solos were sung by Miss Van Studdiford in her usual style and were heartily encored. Robert G. Pitkin, Florence Kalb, and Mandie Odell were excellent in the comedy roles. George Leon Moore sang several songs with pleasing effect. It is to be regretted that Karl Stahl had so little opportunity to show to advantage his rich baritone voice. Marie Dressler in Tillie's Nightmare 15, 16, Sam Bernard in His Case from Milwaukee will be the closing attraction 25, 26. Instead of the return engagement of James Cagney, Powers' musical comedy in Havana, which was the attraction for the entire week at the Murat when it opened over a year ago. The first performance, 25, will be witnessed by the green only, who will be in convention here at the time.

WOMEN SIN, with George Arliss and his Associate Players, was put on by the co. at the Park 15-20, Texas 22-27.

A first-rate comedy bill was offered for the

TICKETS

COUPON AND STRIP

THERE IS BUT ONE BEST—THOSE MADE BY WELDON, WILLIAMS & LICK
FORT SMITH, ARKANSAS
SAN FRANCISCO, CALIF.
MINNEAPOLIS, MINN.

season, which closed at the Jefferson 18, was a successful one.

MUNCIE.—GRAND (Morris Circuit): Orville Harold in concert 12 pleased S. R. O. Grace Van Stundiford 18; good co. and business. **Ebels' Minstrels** 17, 18.—STAR (Bay Andrews): Vaudeville and pictures 15-20.—ITEMS: Orville Harold, whose home is here, was given a great reception 12, and F. S. Love received many congratulations in recognition of his efforts in obtaining such high-class attractions.—Mr. Harold is under contract to Oscar Hammerstein, and will soon sail for Europe to complete his studies.—Ray Andrews will give personal attention to the Ebels' Minstrel performances 17, 18.

HUNTINGTON.—THEATRE (H. E. Roseborough): The Flirting Princess 15 to good business and fair satisfaction. **Burruss Stock** 18-20: playing to crowded houses; good co.

ANGOLA.—CROXTON OPERA HOUSE (Charles Ely): Lion and the Mouse 11; excellent co. and good business. Flower of the Ranch 17. Miss Nobody from Starland 29.

RICHMOND.—GENNETT (H. G. Sommers): MacLean Stock co. 8-20; good co.; pleasing good business. Miss Nobody from Starland 22.

MICHIGAN CITY.—OPPHEUM (A. C. Hinnelein): Vaudeville 15-20 included Mercedes, Billy Rose, Paul Kilest, Alberta, Nick and Linda Russell, Murray's Dogs, and pleased good houses.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers): The Burgomaster 20. The Girl of My Dreams 23.

ALBION.—OPERA HOUSE (Anthony G. Kimmel): The Girl and the Tramp 26. Zella Dawn Players June 1.

IOWA. DES MOINES.

Sarah Bernhardt's Farewell Visit Arouses Much Interest—Season Closed at the Princess.

Sarah Bernhardt will not appear in La Tosca when she plays at the Coliseum in this city 25. After a voting contest had been held among the theatregoers, her manager wired to Manager Ed. Milliard stating that no definite role had been announced, but that Madame X would be the probable choice. The patrons desired La Tosca. It is hardly probable that Des Moines will ever have the opportunity of seeing her again.

The wonderful actress is working East from the Pacific Coast, where she broke all records for the size of the audiences and the receipts at the box-office. She is being brought here by Ed. Milliard, for twenty-one years was associated with Des Moines theatricals. The new season is in the nature of a benefit for Manager Milliard, who will receive a large share of the receipts, which are expected to be between \$4,000 and \$10,000. The seats went on sale 17.

The closing week of the Princess season was a great success. George Ade's College Widow proved an admirable drawing card. The record made by The Rose of the Ranch, which closed the first Princess season, was surpassed.

The Majestic continuous vaudeville bill was headed by the Youngman Family 14-17, and on Thursday a new programme began with Arnaldo's Leopards and Panthers as the feature.

H. M. HARWOOD.

FORT DODGE.—AIRDOME (D. Barrette): Will open 22 with Hilliard Wright Dramatic Co. in Reaping the Harvest. Vaudeville co. 29.—**MAGIC** (O. Hepler): Vaudeville and pictures 15; pleased good houses.—ITEMS: J. R. Carson, of K. C., is booking for the Airdome. William P. Derner is the publicity man.—Harry Baldwin has joined the Civil War Veteran Artillery Band. Bay Shore and Gwyn Oak parks are scheduled to open 22-27.

Meers, Nixon and Zimmerman were in Baltimore 15, and held a consultation with Tunis F. Dean, the new manager of the Academy, relative to improvements to be made to that house for the season 1911-1912. It has been decided to give the playhouse a thorough overhauling and a practically new house is promised when it re-opens in the Fall. Among the improvements are a new stage, new decorations, carpets, chairs, dressing rooms, etc.

The appointment of Tunis F. Dean as manager of the Academy of Music to succeed Maurice J. Lehmann, was the most interesting bit of news we have had in theatrical circles for the last few months. To many it came as a great surprise, but to those who had intimate knowledge of the conditions which have prevailed at the Academy during the past season, it was not entirely unexpected. Mr. Dean is well known in this city, and while not a Baltimorean by birth, he is looked upon as such, owing to his long residence here. Mr. Dean has been connected with the Belasco forces for a number of years and has been very successful in representing his interests. He was formerly identified with the management of the Academy some years ago when that playhouse was conducted by Harris, Brittan and Dean, and his return will be more in the way of a homecoming. Mr. Dean will assume charge Sept. 1, and his hosts of friends in this city and elsewhere are certain of his success.

Massenet's Thais, as sung by the Ahorn co. last week, drew tremendous houses at all performances, due no doubt to the curiosity to hear this famous and much talked of work. This was only the second time the opera had been heard here, the first performance having taken place last winter at the O. W. Co. when Mary Garden assumed the rôle, singing to the largest house of the season. The production given by the Ahorn co. was without a doubt the most finished and artistic performance ever seen in this city at the prices charged, and was by all odds the best by far they have offered during their many visits to this city. Louis Kriedler, Edith Helena, and Lois Ewell scored overwhelming successes in their roles, and many persons heard the performance two and three times.

I. BABTO KREIS.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (George S. Wilcox, res. mar.): Cerele Montpellier (local) in Le Crime De Soulaire 9. The drama, which is in six acts, was written by Arthur L. Talbot and Ernest Lavigne, members of the club. Dollar Parade, Madame Lacaille-Talbot, Miss Lea Delorme, and Ernest Lavigne were excellent; satisfaction to S. R. O. Bright Eyes 10 canceled: co., having eleven seasons 6. Polly of the Circus 10 (matinee 13); one of the best offerings of the season, a co. of exceptional merit. Bernard Johnson as the Minister was excellent; Georgia Olin as Polly scored a hit, and won all by her charming manner. Frank J. Woods, Alice Brooks, Annie Ashley, and Olivia Hall were very good. Eddie Dutton, the Koher Boys, Mr. Peter Barlow's Trained Ponies, Little Hippo the smallest performing elephant in the world.

Advertise Now For Engagement

MIRROR Cards Reach Managers and Agents

Three-Months Rates

1/2 inch, 3 months	• • •	\$10.92	1 inch, • • • Single column
" " 3 "	• • •	21.84	5.00 2½ inches • • • Single column
" " 3 "	• • •	32.76	10.00 4½ inches • • • Single column
2 " 3 "	• • •	43.68	15.00 7 inches • • • Single column
Payable Monthly.		Rates for 4 and 52 times on request.	

Better to Settle Your Engagement Now than Later

THE NEW YORK DRAMATIC MIRROR

121 West 42d Street, New York

Frank Mayo and Jerry Evans gave a good circus performance; well staged; best of satisfaction, to fair attendance; deserved capacity. Richard Carle in Jumping Jupiter 25 will close the season.—**BJOU** (Charles Benson, res. mng.): Caprice Lewis and Ida Bell, Goodrich and Linham in Letty, Robert Young, Blue Picturesque Novelty in Red Clover, J. W. Myers, and The Aching Void 11-13. Deloris and Gladys, Josie Flynn, Dorothy Richmond and co. 15-17 in Two Boys and a Girl, and Madame Beck for large attendance.—**PREMIER** (Charles Benson, res. mng.): Charles E. Myers, Arthur, Burleigh, Bill 15-17. The Columbia Grecian Wizards, Franklin and Davis, Gladys O'Hearn, and Opportunity and the Man pleased excellent attendance.—**PALACE** (George Graham): Harry La Marr and co. opened their season 11, presenting a programme of musical comedy and vaudeville that scored a big hit; co. fair; attendance good. Same co. 15-20.—ITEMS: Earle G. Walsh and William Berube, of Fall River, Mass., arrived home 11 after a season of forty weeks with Raymond Hitchcock in The Man Who Owns Broadway.—Manager L. M. Boas has postponed sailing for Europe until June 15. In the meantime Mr. Boas will take a business trip to the Pacific Coast to investigate the theatrical situation in that district before sailing.—The Rosary co. closed their season in Portland, Maine, 14. The regular season will close here with Richard Carle June 2.

BELFAST.—OPERA HOUSE (W. J. Clifford): Black Beauty 11; small houses. The Thief 17; well balanced co. and good business.

MARYLAND.

BALTIMORE.

Only Three Houses Now Open—Tunis F. Dean to Manage the Academy.

The Ahorn Opera co. offered Wagner's Lohengrin as the fourth production of their season at Ford's Opera House 22-27, and as sung by the Ahorn forces is decidedly well worth hearing, and deserves to take rank as one of the most finished performances this co. has given us. Jane Abercrombie and Aida Henning, who were very successful in the role of Aida a few weeks ago, alternate in the role of Elsa. Miss Abercrombie is especially well suited for this role, and it is one of the best in which we have yet heard her. Christian Hansen and Leonie Samloff do exceptionally well in the title-role. The other artists include Mildred Rogers, Lelia Robson, Harry Luckstone, George Crompton, Herbert Waterous, Carlo Nicasio again conducts. Tales of Hoffman and Lucia 23-June 5. Manager Zimmerman provided another good bill at the Maryland 22-27, headed by Madame Beck in the most interesting sketches seen here this season, entitled The Women Who Knew. Others on the bill are Bertling, Delmore and Darrell, Johnnie Johnson, Wolf, Moore and Yonna, Askal Brothers, and Arthur Dunn and Marie Glaser in their sketch. The Messenger Boy. The Parisian Widows is the attraction at the Gavet 22-27.

Holiday Street has joined the ranks of the closed theatres.

The Academy of Music is offering the best vaudeville bills ever presented in this city at the prices charged. Some of the acts are worth double the money, and as a result the theatre is crowded at all the night performances, despite the counter attractions at the Summer parks.

Hillside Park opened 11 with the Royal Artillery Band. Bay Shore and Gwyn Oak Parks are scheduled to open 22-27.

Meers, Nixon and Zimmerman were in Baltimore 15, and held a consultation with Tunis F. Dean, the new manager of the Academy, relative to improvements to be made to that house for the season 1911-1912. It has been decided to give the playhouse a thorough overhauling and a practically new house is promised when it re-opens in the Fall. Among the improvements are a new stage, new decorations, carpets, chairs, dressing rooms, etc.

The appointment of Tunis F. Dean as manager of the Academy of Music to succeed Maurice J. Lehmann, was the most interesting bit of news we have had in theatrical circles for the last few months. To many it came as a great surprise, but to those who had intimate knowledge of the conditions which have prevailed at the Academy during the past season, it was not entirely unexpected. Mr. Dean is well known in this city, and while not a Baltimorean by birth, he is looked upon as such, owing to his long residence here. Mr. Dean has been connected with the Belasco forces for a number of years and has been very successful in representing his interests. He was formerly identified with the management of the Academy some years ago when that playhouse was conducted by Harris, Brittan and Dean, and his return will be more in the way of a homecoming. Mr. Dean will assume charge Sept. 1, and his hosts of friends in this city and elsewhere are certain of his success.

Massenet's Thais, as sung by the Ahorn co. last week, drew tremendous houses at all performances, due no doubt to the curiosity to hear this famous and much talked of work. This was only the second time the opera had been heard here, the first performance having taken place last winter at the O. W. Co. when Mary Garden assumed the rôle, singing to the largest house of the season. The production given by the Ahorn co. was without a doubt the most finished and artistic performance ever seen in this city at the prices charged, and was by all odds the best by far they have offered during their many visits to this city. Louis Kriedler, Edith Helena, and Lois Ewell scored overwhelming successes in their roles, and many persons heard the performance two and three times.

I. BABTO KREIS.

OTTAWA.—ROHRBAUGH (F. G. Dobson): Theobaldi Concert 12; fine performance and business.

HUTCHINSON.—HOME (W. A. Lee): The Climax 8; very fine co., to S. H. O. The Dorothy Stock co. continues with fine business.

KENTUCKY.

MAYFIELD.—UNIQUE (T. L. McNutt): Darktown Dixie Minstrels 23.—**PRINCESS** (M. Blumenfeld): The Minors 15-17.—**DIXIE** (H. Evans): Wofford and Stevens 15-17.

LOUISIANA.

DONALDSONVILLE.—GONDRA (William F. Nolan): Motion pictures and vaudeville for week to good business; pleased. Regular weekly drawing and awarding of prize of \$5 and piece 10. Frank Tyree, vaudeville comedian; 6; fair bill; good business; pleased. Charlie Pease, vocalist, 8, gave satisfaction.—**WICHITA**: The U. S. battleship Idaho; will be anchored in the local harbor 10, 16, and various entertainments have been arranged for the officers and crew during their stay.

MAINE.

PORTLAND.—JEFFERSON (M. J. Garrison): Richard Carle in Jumping Jupiter 16, 17; big business. The Arcadians 26, 27.—**KRITH'S** (J. E. Moore): The stock co. presented the Dairy Farm 18-20; one of the best rural comedies ever seen here. Sidney Golet was forceful in his characterization of Nathan Newkirk. Lola Downin was charming as Lucy. Miss Downin has become a great favorite with Keith's co. audience, and she adds to her admirers each week. Bella D'Arcy was the picture of the production; the young woman of sixty years ago, her own beauty and flushed acting made her conception of Miss Perkins, the village belle, a gem which called forth the greatest praise. Mark Kent added another great old man part to his already long list. James L. Denney, a new comer, made a favorable impression as Sheriff Hurley. Blanche Frederic scored again as Sarah Newkirk. Robert Hyman and Margaret Koller did fine work in juvenile comedy roles. Malcolm Fassett was particularly good as Joel

Whitebeck. The minor roles were all good; large business. The Virginian 22-27.

LEWISTON.—EMPIRE (J. A. O'Brien): Madame Sherry 3; excellent co.; headed by Mamie Flynn; gave great pleasure to large house. Hiawatha 4 presented in excellent manner to good house by senior class Jordan High School. Kirk Brown co. 8-13; good co.; business fair. Plays: Brown of Harvard, Sowing the Wind. The Maxxman, The Eternal City, Camille, The Sign of the Cross, Othello, and A Social Highwayman. Virginia Harned canceled. Jumping Jupiter 18. The Arcadians 18.

LEWISTON.—EMPIRE (J. A. O'Brien): Kirk Brown co. closed week of fair business 13; co. good. Jumping Jupiter, with Richard Carle and Edna Wallace Hopper, drew a good house 18; a hit which made by Mr. Philbrick in his peculiar style of comedy, and Ida Claire in imitation of Verita Tilley and Harry Lauder caught the house for a number of calls. Season closed with The Arcadians 25.

LEWISTON.—EMPIRE (J. A. O'Brien): Kirk Brown co. closed week of fair business 13; co. good. Jumping Jupiter, with Richard Carle and Edna Wallace Hopper, drew a good house 18; a hit which made by Mr. Philbrick in his peculiar style of comedy, and Ida Claire in imitation of Verita Tilley and Harry Lauder caught the house for a number of calls. Season closed with The Arcadians 25.

LEWISTON.—EMPIRE (J. A. O'Brien): Kirk Brown co. closed week of fair business 13; co. good. Jumping Jupiter, with Richard Carle and Edna Wallace Hopper, drew a good house 18; a hit which made by Mr. Philbrick in his peculiar style of comedy, and Ida Claire in imitation of Verita Tilley and Harry Lauder caught the house for a number of calls. Season closed with The Arcadians 25.

LEWISTON.—EMPIRE (J. A. O'Brien): Kirk Brown co. closed week of fair business 13; co. good. Jumping Jupiter, with Richard Carle and Edna Wallace Hopper, drew a good house 18; a hit which made by Mr. Philbrick in his peculiar style of comedy, and Ida Claire in imitation of Verita Tilley and Harry Lauder caught the house for a number of calls. Season closed with The Arcadians 25.

LEWISTON.—EMPIRE (J. A. O'Brien): Kirk Brown co. closed week of fair business 13; co. good. Jumping Jupiter, with Richard Carle and Edna Wallace Hopper, drew a good house 18; a hit which made by Mr. Philbrick in his peculiar style of comedy, and Ida Claire in imitation of Verita Tilley and Harry Lauder caught the house for a number of calls. Season closed with The Arcadians 25.

LEWISTON.—EMPIRE (J. A. O'Brien): Kirk Brown co. closed week of fair business 13; co. good. Jumping Jupiter, with Richard Carle and Edna Wallace Hopper, drew a good house 18; a hit which made by Mr. Philbrick in his peculiar style of comedy, and Ida Claire in imitation of Verita Tilley and Harry Lauder caught the house for a number of calls. Season closed with The Arcadians 25.

LEWISTON.—EMPIRE (J. A. O'Brien): Kirk Brown co. closed week of fair business 13; co. good. Jumping Jupiter, with Richard Carle and Edna Wallace Hopper, drew a good house 18; a hit which made by Mr. Philbrick in his peculiar style of comedy, and Ida Claire in imitation of Verita Tilley and Harry Lauder caught the house for a number of calls. Season closed with The Arcadians 25.

LEWISTON.—EMPIRE (J. A. O'Brien): Kirk Brown co. closed week of fair business 13; co. good. Jumping Jupiter, with Richard Carle and Edna Wallace Hopper, drew a good house 18; a hit which made by Mr. Philbrick in his peculiar style of comedy, and Ida Claire in imitation of Verita Tilley and Harry Lauder caught the house for a number of calls. Season closed with The Arcadians 25.

LEWISTON.—EMPIRE (J. A. O'Brien): Kirk Brown co. closed week of fair business 13; co. good. Jumping Jupiter, with Richard Carle and Edna Wallace Hopper, drew a good house 18; a hit which made by Mr. Philbrick in his peculiar style of comedy, and Ida Claire in imitation of Verita Tilley and Harry Lauder caught the house for a number of calls. Season closed with The Arcadians 25.

LEWISTON.—EMPIRE (J. A. O'Brien): Kirk Brown co. closed week of fair business 13; co. good. Jumping Jupiter, with Richard Carle and Edna Wallace Hopper, drew a good house 18; a hit which made by Mr. Philbrick in his peculiar style of comedy, and Ida Claire in imitation of Verita Tilley and Harry Lauder caught the house for a number of calls. Season closed with The Arcadians 25.

LEWISTON.—EMPIRE (J. A. O'Brien): Kirk Brown co. closed week of fair business 13; co. good. Jumping Jupiter, with Richard Carle and Edna Wallace Hopper, drew a good house 18; a hit which made by Mr. Philbrick in his peculiar style of comedy, and Ida Claire in imitation of Verita Tilley and Harry Lauder caught the house for a number of calls. Season closed with The Arcadians 25.

LEWISTON.—EMPIRE (J. A. O'Brien): Kirk Brown co. closed week of fair business 13; co. good. Jumping Jupiter, with Richard Carle and Edna Wallace Hopper, drew a good house 18; a hit which made by Mr. Philbrick in his peculiar style of comedy, and Ida Claire in imitation of Verita Tilley and Harry Lauder caught the house for a number of calls. Season closed with The Arcadians 25.

LEWISTON.—EMPIRE (J. A. O'Brien): Kirk Brown co. closed week of fair business 13; co. good. Jumping Jupiter, with Richard Carle and Edna Wallace Hopper, drew a good house 18; a hit which made by Mr. Philbrick in his peculiar style of comedy, and Ida Claire in imitation of Verita Tilley and Harry Lauder caught the house for a number of calls. Season closed with The Arcadians 25.

LEWISTON.—EMPIRE (J. A. O'Brien): Kirk Brown co. closed week of fair business 13; co. good. Jumping Jupiter, with Richard Carle and Edna Wallace Hopper, drew a good house 18; a hit which made by Mr. Philbrick in his peculiar style of comedy, and Ida Claire in imitation of Verita Tilley and Harry Lauder caught the house for a number of calls. Season closed with The Arcadians 25.

LEWISTON.—EMPIRE (J. A. O'Brien): Kirk Brown co. closed week of fair business 13; co. good. Jumping Jupiter, with Richard Carle and Edna Wallace Hopper, drew a good house 18; a hit which made by Mr. Philbrick in his peculiar style of comedy, and Ida Claire in imitation of Verita Tilley and Harry Lauder caught the house for a number of calls. Season closed with The Arcadians 25.

LEWISTON.—EMPIRE (J. A. O'Brien): Kirk Brown co. closed week of fair business 13; co. good. Jumping Jupiter, with Richard Carle and Edna Wallace Hopper, drew a good house 18; a hit which made by Mr. Philbrick in his peculiar style of comedy, and Ida Claire in imitation of Verita Tilley and Harry Lauder caught the house for a number of calls. Season closed with The Arcadians 25.

LEWISTON.—EMPIRE (J. A. O'Brien): Kirk Brown co. closed week of fair business 13; co. good. Jumping Jupiter, with Richard Carle and Edna Wallace Hopper, drew a good house 18; a hit which made by Mr. Philbrick in his peculiar style of comedy, and Ida Claire in imitation of Verita Tilley and Harry Lauder caught the house for a number of calls. Season closed with The Arcadians 25.

LEWISTON.—EMPIRE (J. A. O'Brien): Kirk Brown co. closed week of fair business 13; co. good. Jumping Jupiter, with Richard Carle and Edna Wallace Hopper, drew a good house 18; a hit which made by Mr. Philbrick in his peculiar style of comedy, and Ida Claire in imitation of Verita Tilley and Harry Lauder caught the house for a number of calls. Season closed with The Arcadians 25.

LEWISTON.—EMPIRE (J. A. O'Brien): Kirk Brown co. closed week of fair business 13; co. good. Jumping Jupiter, with Richard Carle and Edna Wallace Hopper, drew a good house 18; a hit which made by Mr. Philbrick in his peculiar style of comedy, and Ida Claire in imitation of Verita Tilley and Harry Lauder caught the house for a number of calls. Season closed with The Arcadians 25.

LEWISTON.—EMPIRE (J. A. O'Brien): Kirk Brown co. closed week of fair business 13; co. good. Jumping Jupiter, with Richard Carle and Edna Wallace Hopper, drew a good house 18; a hit which made by Mr. Philbrick in his peculiar style of comedy, and Ida Claire in imitation of Verita Tilley and Harry Lauder caught the house for a number of calls. Season closed with The Arcadians 25.

LEWISTON.—EMPIRE (J. A. O'Brien): Kirk Brown co. closed week of fair business 13; co. good. Jumping Jupiter, with Richard Carle and Edna Wallace Hopper, drew a good house 18; a hit which made by Mr. Philbrick in his peculiar style of comedy, and Ida Claire in imitation of Verita Tilley and Harry Lauder caught the house for a number of calls. Season closed with The Arcadians 25.

LEWISTON.—EMPIRE (J. A. O'Brien): Kirk Brown co. closed week of fair business 13; co. good. Jumping Jupiter, with Richard Carle and Edna Wallace Hopper, drew a good house 18; a hit which made by Mr. Philbrick in his peculiar style of comedy, and Ida Claire in imitation of Verita Tilley and Harry Lauder caught the house for a number of calls. Season closed with The Arcadians 25.

LEWISTON.—EMPIRE (J. A. O'Brien): Kirk Brown co. closed week of fair business 13; co. good. Jumping Jupiter, with Richard Carle and Edna Wallace Hopper, drew a good house 18; a hit which made by Mr. Philbrick in his peculiar style of comedy, and Ida Claire in imitation of Verita Tilley and Harry Lauder caught the house for a number of calls. Season closed with The Arcadians 25.

LEWISTON.—EMPIRE (J. A. O'Brien): Kirk Brown co. closed week of fair business 13; co. good. Jumping Jupiter, with Richard Carle and Edna Wallace Hopper, drew a good house 18; a hit which made by Mr. Philbrick in his peculiar style of comedy, and Ida Claire in imitation of Verita Tilley and Harry Lauder caught the house for a number of calls. Season closed with The Arcadians 25.

LEWISTON.—EMPIRE (J. A. O'Brien): Kirk Brown co. closed week of fair business 13; co. good. Jumping Jupiter, with Richard Carle and Edna Wallace Hopper, drew a good house 18; a hit which made by Mr. Philbrick in his peculiar style of comedy, and Ida Claire in imitation of Verita Tilley and Harry Lauder caught the house for a number of calls. Season closed with The Arcadians 25.

LEWISTON.—

BROOKLYN AMUSEMENTS.

Gotham Stock Company Closes—Third Season
Opens at New Brighton.

The Gotham Stock company closed 13 with one of the largest receptions ever seen at the closing of a stock company in this borough. After the performance each member of the company was introduced to the audience, and then called upon to make a speech. Evelyn Watson, the popular ingenue, was presented with numerous floral pieces, and after saying a few words to the audience, was greeted with rounds of applause. Louise Carter, Norman Wendell, and several of the other members were also recipients of several presents presented to them by their many friends in East New York. After the reception the company held a banquet and enjoyed themselves until the "wee" hours of the morning. Evelyn Watson, Louise Carter, and Addison Pitt are to return to the Gotham next season.

The New Brighton Theatre inaugurated its third season last week, with a bill that sparkled with headliners. Belle Blanche was at her best in her impersonations of stage favorites and won the admiration of the audience. Maud Lillian Berrie, assisted by Henry Griffith, also scored a hit in her operetta, *Cupid in Kilts*. A series of Hindoo dances were given by Princess Sita Diva, a beautiful Indian Princess and a large company of native dancers, who made their first appearance in New York vaudeville. Windsor McKay, the newspaper artist, presented a real novelty act, consisting of motion pictures which actually moved, and was enthusiastically received. The *Battle Cry of Freedom* was the title of the farce-comedy, in which May Tally and company were seen to splendid advantage. Others on the bill were: The Five Brown Brothers, The Three Keatons, Potter and Bouldre, and Frank and Edith Raymond.

An excellent performance of Madame Butterfy was given by the Aborn Grand Opera company last week at the Academy of Music, and was enthusiastically received by a large audience at every performance.

Supported by a splendid cast Louis Mann appeared at the Majestic last week in his own three-act comedy, *The Chester*. Mr. Mann had the role of Godfried Pittendorf, and made many laugh who had not smiled in years. Assisting Mr. Mann in the play were Mathilde Cotter, Parke Patton, Jessie Carter, Edward Horton, Marie Howe, Charles Halton, Edwin Maynard, John E. Kelly, H. Cheseidine, and Emily Ann Wellman.

The comic opera, *King Dodo*, was the attraction last week at the Shubert. J. Clarence Harvey in the title-role was most amusing, and one laugh succeeded the other while he was on the stage. The more prominent roles were well played by John R. Phillips, Charles Gallagher, W. S. Willis, Frank Sears, Cecilia Rhoda, and Dorothy Webb.

Last week's bill at the Orpheum headed by Gus Edwards and his big Song Revue, was full of feature acts. Another big act was the Slums of Paris which also proved most entertaining. Frank Morell, the California boy, who first won popularity with Brooklyn audiences while a member of That Quartette, is now appearing alone, and immediately won his way into the hearts of the audience by his clever singing. Others on the bill were: Jolly Kidd and company, the Four Bolles, Sharpe and Wilks, and Art Bowen.

The attractions at the various burlesque houses last week were: Star Singers' Serenaders company; Gayety, Rialto Rounders, Empress. The Jolly Girls: Casino. The Brigadiers.

CHARLES J. RUPPEL.

Sketch as it now stands, employing five people, should encounter no difficulty in securing good bookings. The rest of the bill, which also included Edwards, Van and Tierney, was a varied one and gave entire satisfaction. Crowds house were the rule at such performances. The Metropolitan Opera co. 17, with The Barber of Seville, matinée and the double bill, Cavalleria Rusticana and I Pagliacci, in the evening was witnessed by two large audiences. The Locomotive Club Minstrels (local) will give their fourth annual performance 20.—UNDER CANVAS: 101 Ranch Wild West 23.

NAT SAHR.

SYRACUSE.—WINTING (John L. Kerr): The stock co. presented *The Great Divide* 15-20 to good business. Robert Le Souer and Julia Booth made hits as Stephen and Ruth Jordan, respectively. Girl 23-27.—EMPRESS (F. Gage): Frances Starr in *The Easiest Way* 12-13 gave excellent performances to large houses. Joseph Kilgour, Edward H. Robins, John P. Brana, Louise Randolph, and Violet Band made up a most capable supporting co. George Evans' Honey Boy Minstrels 19, 20.—**BASTABLE** (S. Bastable): My Friend from Dixie, a hilarious colored entertainment, attracted fairly 11-12. The James Boys in Missouri to topheavy business 15-17. Three Weeks 18-20.—ITEM: A stock season will be inaugurated at the Empire 29. E. A. BRIDGMAN.

WATERBURY.—CITY OPERA HOUSE (W. Scott Mattraw): Vaudeville 8-13 included Marie and Billy Hart, Farnum and Delmar, Hilton and Lewis, Spangler and Williams, Gertrude Dudley and co., Arminia and Burke. Mrs. Leslie Carter in Two Women 13; original cast; business eclipsed any previous Saturday night in history of the house.—KEENEY'S ORPHEUM (J. M. Sheed): Whiteside-Strauss co. 8-13 in U. S. York State; co. well balanced; attendance fair, due to weather.—ITEM: A matter of special interest to producers and managers in reference to securing leases transpired in Judge Purcell's court May 12. Charles P. Gilmore, of Owego, N. Y., requested an order of mandamus compelling village of Alexandria Bay to grant him a theatre license, the same having been refused him by the local board. Judge Purcell refused to grant the order, but the matter will be carried to the Appellate Division. Mr. Gilmore sought to establish a picture house in Alexandria Bay, which during the summer season draws from the Thousand Islands.

SARATOGA SPRINGS.—BROADWAY (Felix Blei): The Campagnes 11, under the auspices of the Elks, had a large audience. The co. gave the production in street clothes, and no special scenery or costumes was displayed. What Happened to Jones 12; good co.; special scenery and large and greatly pleased audience; every member of the cast is entitled to special mention. Crescent Stock co. 23-27.—PONTIAC (J. C. Graul): Large and greatly pleased audiences have been in attendance to see the vaudeville presented by the Tremains, musical artists; Al. Wheeler, comedian; Martine and Turner, singing, talking and acrobatic dancers; Jack Dalton, comedian; Musical Haynes, Rose and Love, comedy boxing; Martin F. Reynolds, popular songs; Dave Horan, mimic comedian; Durwell Sisters, singing and talking; Corey and Elliott, shamshooting; and the latest of licensed motion pictures 12-18.—ITEM: George O. Florida has been selected by Manager Blei as his

local representative at the Broadway. It is their intention to play stock all summer.

BINGHAMTON.—STONE OPERA HOUSE (Fred Gillon): The Robyns Players began their summer engagement with Arizona 15 to packed house, and won instant favor. Willard Perry as the ranch owner and Colonel Bonham contributed largely to the success of the play. Phyllis Gilmore took the part of the ranch owner's daughter, and was pleasing. May Gerald, Jessie Sison, Thurlow White, R. Brandon Mitchell, Joseph M. Holley, and the other members have competent support. This co. will present the Blue Master 22-27 (except 23). Mrs. Leslie Carter in Two Women 15. George Evans' Honey Boy Minstrels 23.

ONEONTA.—THEATRE (H. M. Dunham): Pickart Stock co. 8-10; poor business; failed to please. Bert Lamont's Funmakers (return) 14, 15. In A Prince for a Day and The College Girl.—ITEM: H. M. Dunham, who for the past year has been the popular and efficient manager of the Oneonta Theatre, has accepted a more lucrative position in Cleveland, O., with the V. O. Wood Ohio Theatrical Exchange. He will be succeeded by Mr. Fallett, who has charge of the Hathaway theatres at Owego and Middlestown, N. Y.

MIDDLETOWN.—STRATTON (O. S. Hawley): Vaudeville and pictures 15-20. California Jugglers Wild West 20.—**MIDWAY PARK THEATRE.**: Opens 24 with two vaudeville performances daily.—ITEMS: The Park Theatre has been much improved and enlarged.—Thomas Melrose, formerly of Boston, N. J., is now electrician at the Stratton.

JOHNSTOWN.—OPERA HOUSE (J. A. Colin): Forrest-Luna Debate drew a large audience 11. Perry Associates' Players presented Hearts Adrift to a small audience 12. 13; fair company. Metropolitan Grand Opera co. in Cavalleria Rusticana and I Pagliacci 15; good co. and performance pleased large house. Madame Sherry 26.

OSWEGO.—RICHARDSON (William J. Eccles): Schilling's Band concert (local) 8; full house; much enjoyed. Frances Cook, soprano, assisted. Frances Star in *The Easiest Way* 10; well acted. Mrs. Leslie Carter in Two Women 15. George "Honey Boy" Evans 18.

NORTH DAKOTA.

JAMESTOWN.—OPERA HOUSE (Morris Beck): Queen of the Moulin Rouge 19.—OPHEUM (James Spaulding): As usual, good houses and pleasing attractions, including Morse and Clark, Edith Shaw, and Eddie Boyle in illustrated songs 22-27. For coming week. The College Trio and Dan Casey.

OHIO.
CLEVELAND.

New Stock Company at the Lyceum—The Holden Company Continues to Please.

The season of 1910-1911 has passed into history and a circus has come to town. Barnum and Bailey showing here 19, 20. Luna Park opened 18 with a record-breaking crowd, the weather being very hot.

Max Faethenheuer is back in town and making arrangements to open the Euclid Garden Theatre with several new attractions June 5.

The Lyceum has a new stock co. like Marie Dibell's, and they opened 15-20 in *The Little Gray Lady*, *The Great Divide* 22-27.

The Holden co. are still holding forth at the Cleveland, and will present *Thorns and Orange Blossoms* 22-27.

Joseph F. Sheehan and co. will open a short season of opera at the Colonial next month.

The Friars will be at the Euclid Avenue Opera House June 1. Manager Harts has donated them the use of the theatre during their visit.

WILLIAM CRASTON.

URBANA.—CLIFFORD (Edward Clifford): Owing to illness of the leading woman The Flaming Arrow closed season here 15 and went to Cincinnati to reorganize for a summer under canvas. Al. Field's Minstrels 23.—LYRIC (Mrs. Robert Adler), WONDERLAND (Harry Gile), ORPHEUM (Holdings and Reindeer): All picture houses and good business.—ITEMS: Frank Brantner, of the Orpheum, is quite ill.

Howard Bechtel, who was several seasons stage hand at Fairbanks Theatre in Springfield, O., with his brother, Walter, who has just returned from Manila, after spending the past year as teacher in the Urbana High School, will leave in a few days for Europe, where they will spend a year in travel. The leading lady, O., spent Sunday here en route from Youngstown, O., to Richmond, Ind.—Glen Partie, the musician, has gone to join the Royal Minstrels.

WILLIAM H. McGOWAN.

KANESVILLE.—WELLER (Victor Morris): Miss Nobody from Starland 18; excellent co. good houses. The Midnight Sons 19; splendid performance; good house.—OPHÉUM (H. S. Carter): In the Subway 15-20.—ITEMS: The Weller Theatre closed for the season 18.—Victor Morris, who assumed the management the last fortnight, has made hosts of friends in this city.—The Shakespeare Society will present scenes from Romeo and Juliet on the Van Voorhis lawn 20.

LAURA R. POE.

SPRINGFIELD.—FAIRBANKS (Sun Amusement Co.): Don Carlos Circus, Stanley and Rice, Wesson, Walters and Wesson, Keifer and Brendell, Sherman-De Forrest and co. 15-20, drew fair business. Lambs Manikins, Billy Evans, Scintilla, In the Subway, and Rafael in Down on the Farm 22-27.—**SPRING GROVE CASINO** (Grant Heth, Director): Musical Stock co. and vanderbilt 28, and will continue for summer.—NEW SUN (Sun Amusement Co.): Varsity Girls canceled.

NEW PHILADELPHIA.—UNION OPERA HOUSE (A. B. Bowers): Miss Nobody from Starland 11; co. arrived on time, but baggage held up by wreck and did not reach here until too late for a performance; house all sold and patrons disappointed; money, of course, was refunded. Season closed.

BUCKLEY.—OPERA HOUSE (W. F. Gehrich): My Friend from Dixie 4 pleased fair attendance. The Time, the Place and the Girl 9 canceled. The Flaming Arrow 10; fair business and co.—**UNDER CANVAS**: Hagenbeck-Wallace Circus 27.

ELYRIA.—THEATRE (H. A. Drykman): Flower of the Ranch 9; good, to poor business. Al. G. Field's Minstrels 11 pleased large house. Hitler Stock co. opened for four weeks 15 in The Path of Fury, followed by A Romance of Red River 18; good co. and business.

OKLAHOMA.

M'ALESTER.—BUSHY (Henry A. Spielberg): Victor Herbert and orchestra 15.—**STAR AIRDOME** (A. Bert Estes): Whitaker Stock co. 22-27.

The Dramatic Columns of Every Paper,
Everywhere, Every Day, Are Read by

BURRELLE

The local Alan Dale of Cutler, Me., said no such acting as yours had ever been seen in "our city." What did they think in Horseheads, N. Y.? Ask Burrelle.

Burrelle's Press Clipping Bureau, New York**THE ENGLISH PROFESSIONAL JOURNAL**

Circulation guaranteed to be larger than that of any English paper devoted to the Dramatic or Vaudeville Profession. Foreign subscription, 17s 4d. per annum.

THE STAGE

New York Agents: Paul Tausig, 104 East 14th Street, and Samuel French & Sons 28-30 West 38th Street.

Artists visiting England are invited to send particulars of act and date of opening. THE STAGE Letter Box is open for the reception of their mail.

16 York Street, Covent Garden, London, W. C.

NO LOOSE OR TORN COPIES IF YOU USE A

MIRROR BINDER  **75c MAILED POSTPAID**
Anywhere in the U.S.

Your MIRRORS Are Valuable—Preserve Them

THE DRAMATIC MIRROR CO., - 121 West 42d Street, New York

"A WORLD-WIDE CIRCULATION,"
The Oldest and Most Influential Theatrical and Vaudeville Journal

THE ERA

ESTABLISHED 1827

5 Tavistock Street, Strand, London, W. C.

2,000 ARTISTES ADVERTISE IN ITS COLUMNS WEEKLY

On Sale at Schatz's Newsstand, 8'way & 37th St., and outside Knickerbocker Theatre Building
Subscription Rates: 1 year \$2.00; 6 months, \$1.00; 3 months, 50c. Professional Advertising,
ad per line. Inquiries and communications may be sent to "THE ERA," P. O. Box 400, New York City

MOVING **METROPOLITAN** **STORAGE**

Fire-Proof Storage Warehouse Co.

14, 39, 41 West 66th Street, New York

Telephone—Columbus 154

"We Know How"

PACKING **SHIPPING**

LONDON "MUSIC HALL"

The Great English Vaudeville Paper

WEEKLY

Telephone, 1778 Madison Square,
New York Office, 55 West 35th Street.

14 Leicester Street, W. C.

**LADIES, DON'T WORRY! We can clean your gown in 6 hours
If you need it.**

Schwarz & Forger

CLEANERS OF FINE CLOTHES

704 Eighth Avenue Near 44th Street, N. Y.

19 Branch Stores in New York City

Darren's \$75 Funeral

Satisfaction guaranteed. 25 years in attendance on the dramatic profession.

Handsome Coffins, Box, Robe, Embalming, Hearse, Cemetery, Transportation, Mortuary Chapel, 107th St. and Amsterdam Ave., New York

GALL—3070 RIVERSIDE

PATRIOT.—AUDITORIUM (B. F. Williams): For the summer 6; fair good house.

OREGON. PORTLAND.

Sister Nethercole Well Received—**Baker Stock Company.**

Sister Nethercole opened for four performances at the Alhambra 11 in a double bill. The Gaieties and Major Destrict. Miss Nethercole appeared in *The Submission of Evelyn* Vaudrey 12, which was received 13. As Sister Beatrice Miss Nethercole played in a quiet and modest manner, with never a moment which would jar on the sensibilities or crowd feelings of the most sensitive of her many roles. That of Evelyn Vaudrey is undoubtedly the most vigorous, convincing and dramatic of works she has given. Walter Wallace as the Child was nearly perfect. Walter Edwards as the Husband gave a simple and earnest conception of the role.

Miss Nethercole's powerful play, *Blame*, was presented by the Baker co. work opening 8 at 8:30, and too much praise cannot be given the co. for their production. Theodore Roberts in the role of Maurice Brachard combined perfectly the fine and fascinating personality of the actor with the courtesy and sensitiveness of the artist. Florence Davis as Anne-Marie played the part with naturalness and sincerity. Thurlow Bergen as Jerome Le Gourain gave a clever portrayal of his part. Others of the cast were: George Arliss as Mr. Brooks; Mrs. Brooks as Miss Verne; Miss Williams as Madame d'Andelin; Miss Williams as Miss d'Andelin; and J. Frank Hurley as Henri Deneux. *The Country Girl* 15, directed by Jim the Peacock 16.

The Lyric Musical co. opened its Summer season at the Bananier 8 in a gay little matinee, music, chatter and dance, called Old Seville. Two comedians, Willis G. West and Frank Foss, promise to become very popular. The show is composed of really pretty girls, who sing, star and dance with animation. Jeanie Firenze, a prima donna, has a beautiful voice. Her beauty and singularly powerful Ernest Van Pelt and E. O. Elliot have pleasing voices. Miss Howard Lee is a dainty little maid, who loves the shores. Altogether, the co. is quite up to the standard and did good business all week.

JOHN F. LOGAN.

BAILEY.—**GRAND** (John F. Corday): The curtain 8; excellent business and co. Bath 10; matinee 8; matinee out of the ordinary.

NEW YORK.—**GRAND** (John F. Corday): excellent in every particular; may certain cities.

CANVAS: At G. Barnes' Circus 6 good business.

MURFORD.—**OPERA HOUSE** (J. Courtney): On Homestead co. 8; good co.; capacity.

INDIANAPOLIS SYMPHONY (Orchestra 10 and 12) pleased a good house. *Blanche King* 18.

PENNSYLVANIA.

READING.—**ACADEMY** (Phil Levy, res. 1): The all-star Yiddish co. presented a play entitled *Mother* to a large and enthusiastic audience 11. It was a return engagement of this co., all of whom were royally entertained by the visiting matinee after the performance.

PHILADELPHIA.—**GRAND** (W. B. Donaldson): while was presented 10 by a co. of local amateurs, was received 13 to a good audience. The proceeds of both performances were donated to the Visiting Nurses' Association of this city. Thomas B. Donaldson, of the University of Pennsylvania Mask and Wig Club, wrote and supervised the play. The concluding performance at this playhouse was given 11, when the local Catholic Literary and Social Union presented their annual play to a crowded house. The piece was a musical comedy, *A Love Party*, written and produced by Daniel J. McNamee, long prominent in local theatrical circles. A clever performance was given.—

ITEMS: During the Summer the stage of the Academy will be enlarged so as to permit the company to present all the traveling productions. New electric wiring will also be improved. The co. conforms to standard requirements.—The Grand Opera House has been closed for several weeks past, but will reopen in September, possibly as a burlesque house. Garbo Park will open 21. Several new features will be presented.—Manager Frank D. Hill has inaugurated a Summer matley at the Lyric, and will present pictures and illustrated songs. Mr. Hill will be the comedian.—The Orpheum, Hippodrome, and Palace are still doing good business, and will probably remain in operation until the middle of June.

SCRANTON.—**LYCEUM** (Thomas M. Gibbons): The Honeymoon Trail 15, with matinee at the Albee Stock co. 15-20. The production of Sherlock Holmes at Keith's by the Albee Stock co. proved a most popular attraction 15-20. The masterly manner with which the various roles were handled was very gratifying to the large audiences assembled.

Lowell Sherman carried the leading role with distinction and his work will be remembered as one of his best efforts. Bertie Churchill also contributed an excellent character study of Professor Moriarity and quite shared the honors. Small parts fell to the balance of the cast, but they were adequately portrayed. *Is Matrimony a Failure?* 22-27.

The Kremser Sonata was the selection for the second night of the Empire Stock co. 15-20. Eugene Blair could hardly appear to better advantage than in the role of Battie. She is quite at ease with her role and scored heavily with excellent emotional acting. John Preston also came to the front in a most successful role. *The Climbers* 22-27.

The members of the Baldwin-Melville Stock co. showed surprising ability with *The Blue Mouse* at the Imperial 15-20, and the performance will go on record as one of the best of the season.

Phyllis Morton was entirely successful in the leading role and her work was easily the feature. *The Child of the Regiment* 22-27.

The regular Winter season came to a close at the Opera House 15. The house will be given up largely to various amateur performances for the next two weeks, including two minstrel shows and a performance of *Richelieu* by the Providence Dramatic Club.

The Westminster inaugurated a season of vaudeville and pictures 15, and will continue during the Summer with this style of entertainment.

The annual performance of the Stock and Buskin Society of Brown University was well pre-

pared. Louis Elliott, Harry Jones, Lennox and Louisa, and Jessie Bell, Vaudeville and pictures 15-20, (except 15). Mrs. Leslie Carter 20.—**FAMILY** (Harold Morris): The stock co. in its last week presented Big Van Winkle 15-20 to large audiences. Edward Van Slooten, Ward Howard, E. J. Blackall, and Anna Turner were excellent in the leading parts, and the Carroll Children also deserve special mention. High-class vaudeville and motion pictures 15-20.—**TRINITY** (Robert Fennell): gave its sixth recital to a large audience. The New Great Players will appear on the campus of Franklin and Marshall College 21.

ALLEGHENY.—**LYRIC** (W. E. Worms): Mary Manning, with Miss supporting co., appeared 15 in *A Man's World*. Miss Manning in the role of Frank Waye was outstanding. Her on-camera did a fine score of player acting as Clara. The manager of the co. is worthy of notice. James B. Hackett in *The King's Game* 15 to fair business; very good and excellent performance. Mr. Hackett has not visited Allegheny for a number of years, and was well received. Dumont's Minstrels made their annual visit 16, and gave a very fine evening's entertainment; fair house. Marie Cahill 22. Leslie Carter 27.

HARRISBURG.—**MAJESTIC** (N. G. Miller): The Spring Carnival, a local attraction, was the cause for a very good sized audience 12. The entertainment was offered for the assistance of local philanthropic institutions and was a success. The Brotherhood of Railway Trainmen's Minstrels gave good 15 and played. Mrs. Leslie Carter 27.—**OPERA** (C. Ford Hoskins): The Orpheum Players modern Ariettes 15-20 to very good business. The co. co. has visited Harrisburg on several occasions and they are proficient and skillful players, and the plays are presented with every attention to detail.

WILLIAMSPORT.—**LYCOMING OPERA HOUSE** (T. J. Price): Children's Minstrels 4, 8 (local); general and enthusiastic audience.

VALLEY (Albee Stock): Vaudeville and pictures 8-15; fair business; matinee.—**ITEM**: Much credit to the Manager Kiva for securing good attractions.

JOHNSTOWN.—**MAJESTIC** (M. J. Boyle): Stock co. in Janes' Minstrels 15-20. The show is underwritten.—**ITEM**: Blanche King's leading woman, is no longer with the co. Her place has been taken by Louise Arnold, formerly with Eleanor Holmes in *Dawn of a To-morrow* and last season with Margaret Illington.

SUNSBURY.—**CHRISTINUT STREET OPERA HOUSE** (F. J. Reed): Barry Gilmore in Kelly of the Hounds 15. The Honeymoon Trail 17 pleased large audience. Dumont's Minstrels 15.—**ITEM**: Much of the success of last season is due to our social manager, Jennie Newberry and Fred Byrd.

GREENEVILLE.—**LAIRD OPERA HOUSE** (W. H. Miller): The Girl and the Tramp April 27 satisfied. The Flaming Arrow 4 pleased fair house. Mar. Queen, captain (local), 5; fine offering; full house. *The Flower of the Ranch* 6 (return): small audience; closed season.

DANVILLE.—**OPERA HOUSE** (D. H. and G. F. Edmondson): Hibernia Minstrels 1-6; excellent satisfaction; fair business. Dumont's Minstrels 17 closed season.—**ITEM**: Stage will be enlarged during Summer.

HOMEDALE.—**LYRIC** (B. H. Dettrick): Concert by Madame Helene Barrera, assisted by Louis Baker Phillips, 15. Pancoast Mine Disaster, pictures and lecture, 18. The Shelling of the San Marcos, pictures, 25.

SHARON.—**GRAND** (G. B. Swarts, res. mgr.): Olive Vail in *Miss Nobody* from Standard 6 proved to be one of the brightest and jolliest musical comedies of the season. A. G. Field's Minstrels 29.

CHARLEBOIS.—**UNDER CANVAS**: Adam Forepaugh and Sells Circus 6; good attendance; well pleased.

ST. MARYS.—**TEMPLE** (J. S. Snear): *The Flower of the Ranch* 1 closed season; excellent co. to fair business.

JOHNSTOWN.—**MAJESTIC** (M. J. Boyle): Stock co. in Brewster's Millions 1-6 pleased good business.

RENOV.—**THEATRE** (E. L. Irrgang): Graustark 4; excellent to fair-sized audience.

RHODE ISLAND.

PROVIDENCE.

Lowell Sherman, Eugenie Blair, and Phyllis Morton Seen to Advantage.

The production of Sherlock Holmes at Keith's by the Albee Stock co. proved a most popular attraction 15-20. The masterly manner with which the various roles were handled was very gratifying to the large audiences assembled. Lowell Sherman carried the leading role with distinction and his work will be remembered as one of his best efforts. Bertie Churchill also contributed an excellent character study of Professor Moriarity and quite shared the honors. Small parts fell to the balance of the cast, but they were adequately portrayed. *Is Matrimony a Failure?* 22-27.

The Kremer Sonata was the selection for the second night of the Empire Stock co. 15-20. Eugene Blair could hardly appear to better advantage than in the role of Battie. She is quite at ease with her role and scored heavily with excellent emotional acting. John Preston also came to the front in a most successful role. *The Climbers* 22-27.

The members of the Baldwin-Melville Stock co. showed surprising ability with *The Blue Mouse* at the Imperial 15-20, and the performance will go on record as one of the best of the season.

Phyllis Morton was entirely successful in the leading role and her work was easily the feature. *The Child of the Regiment* 22-27.

The regular Winter season came to a close at the Opera House 15. The house will be given up largely to various amateur performances for the next two weeks, including two minstrel shows and a performance of *Richelieu* by the Providence Dramatic Club.

The Westminster inaugurated a season of vaudeville and pictures 15, and will continue during the Summer with this style of entertainment.

The new policy of vaudveille and motion pictures proved very successful, attracting very large houses 15-20. The vaudveille

PROVIDENCE.

PROVIDENCE.

Lowell Sherman, Eugenie Blair, and Phyllis Morton Seen to Advantage.

The production of Sherlock Holmes at Keith's by the Albee Stock co. proved a most popular attraction 15-20. The masterly manner with which the various roles were handled was very gratifying to the large audiences assembled. Lowell Sherman carried the leading role with distinction and his work will be remembered as one of his best efforts. Bertie Churchill also contributed an excellent character study of Professor Moriarity and quite shared the honors. Small parts fell to the balance of the cast, but they were adequately portrayed. *Is Matrimony a Failure?* 22-27.

The Kremer Sonata was the selection for the second night of the Empire Stock co. 15-20. Eugene Blair could hardly appear to better advantage than in the role of Battie. She is quite at ease with her role and scored heavily with excellent emotional acting. John Preston also came to the front in a most successful role. *The Climbers* 22-27.

The members of the Baldwin-Melville Stock co. showed surprising ability with *The Blue Mouse* at the Imperial 15-20, and the performance will go on record as one of the best of the season.

Phyllis Morton was entirely successful in the leading role and her work was easily the feature. *The Child of the Regiment* 22-27.

The regular Winter season came to a close at the Opera House 15. The house will be given up largely to various amateur performances for the next two weeks, including two minstrel shows and a performance of *Richelieu* by the Providence Dramatic Club.

The Westminster inaugurated a season of vaudeville and pictures 15, and will continue during the Summer with this style of entertainment.

The new policy of vaudveille and motion pictures proved very successful, attracting very large houses 15-20. The vaudveille

PROVIDENCE.

PROVIDENCE.

Lowell Sherman, Eugenie Blair, and Phyllis Morton Seen to Advantage.

The production of Sherlock Holmes at Keith's by the Albee Stock co. proved a most popular attraction 15-20. The masterly manner with which the various roles were handled was very gratifying to the large audiences assembled. Lowell Sherman carried the leading role with distinction and his work will be remembered as one of his best efforts. Bertie Churchill also contributed an excellent character study of Professor Moriarity and quite shared the honors. Small parts fell to the balance of the cast, but they were adequately portrayed. *Is Matrimony a Failure?* 22-27.

The Kremer Sonata was the selection for the second night of the Empire Stock co. 15-20. Eugene Blair could hardly appear to better advantage than in the role of Battie. She is quite at ease with her role and scored heavily with excellent emotional acting. John Preston also came to the front in a most successful role. *The Climbers* 22-27.

The members of the Baldwin-Melville Stock co. showed surprising ability with *The Blue Mouse* at the Imperial 15-20, and the performance will go on record as one of the best of the season.

Phyllis Morton was entirely successful in the leading role and her work was easily the feature. *The Child of the Regiment* 22-27.

The regular Winter season came to a close at the Opera House 15. The house will be given up largely to various amateur performances for the next two weeks, including two minstrel shows and a performance of *Richelieu* by the Providence Dramatic Club.

The Westminster inaugurated a season of vaudeville and pictures 15, and will continue during the Summer with this style of entertainment.

The new policy of vaudveille and motion pictures proved very successful, attracting very large houses 15-20. The vaudveille

PROVIDENCE.

PROVIDENCE.

Lowell Sherman, Eugenie Blair, and Phyllis Morton Seen to Advantage.

The production of Sherlock Holmes at Keith's by the Albee Stock co. proved a most popular attraction 15-20. The masterly manner with which the various roles were handled was very gratifying to the large audiences assembled. Lowell Sherman carried the leading role with distinction and his work will be remembered as one of his best efforts. Bertie Churchill also contributed an excellent character study of Professor Moriarity and quite shared the honors. Small parts fell to the balance of the cast, but they were adequately portrayed. *Is Matrimony a Failure?* 22-27.

The Kremer Sonata was the selection for the second night of the Empire Stock co. 15-20. Eugene Blair could hardly appear to better advantage than in the role of Battie. She is quite at ease with her role and scored heavily with excellent emotional acting. John Preston also came to the front in a most successful role. *The Climbers* 22-27.

The members of the Baldwin-Melville Stock co. showed surprising ability with *The Blue Mouse* at the Imperial 15-20, and the performance will go on record as one of the best of the season.

Phyllis Morton was entirely successful in the leading role and her work was easily the feature. *The Child of the Regiment* 22-27.

The regular Winter season came to a close at the Opera House 15. The house will be given up largely to various amateur performances for the next two weeks, including two minstrel shows and a performance of *Richelieu* by the Providence Dramatic Club.

The Westminster inaugurated a season of vaudeville and pictures 15, and will continue during the Summer with this style of entertainment.

The new policy of vaudveille and motion pictures proved very successful, attracting very large houses 15-20. The vaudveille

PROVIDENCE.

PROVIDENCE.

Lowell Sherman, Eugenie Blair, and Phyllis Morton Seen to Advantage.

The production of Sherlock Holmes at Keith's by the Albee Stock co. proved a most popular attraction 15-20. The masterly manner with which the various roles were handled was very gratifying to the large audiences assembled. Lowell Sherman carried the leading role with distinction and his work will be remembered as one of his best efforts. Bertie Churchill also contributed an excellent character study of Professor Moriarity and quite shared the honors. Small parts fell to the balance of the cast, but they were adequately portrayed. *Is Matrimony a Failure?* 22-27.

The Kremer Sonata was the selection for the second night of the Empire Stock co. 15-20. Eugene Blair could hardly appear to better advantage than in the role of Battie. She is quite at ease with her role and scored heavily with excellent emotional acting. John Preston also came to the front in a most successful role. *The Climbers* 22-27.

The members of the Baldwin-Melville Stock co. showed surprising ability with *The Blue Mouse* at the Imperial 15-20, and the performance will go on record as one of the best of the season.

Phyllis Morton was entirely successful in the leading role and her work was easily the feature. *The Child of the Regiment* 22-27.

The regular Winter season came to a close at the Opera House 15. The house will be given up largely to various amateur performances for the next two weeks, including two minstrel shows and a performance of *Richelieu* by the Providence Dramatic Club.

The Westminster inaugurated a season of vaudeville and pictures 15, and will continue during the Summer with this style of entertainment.

The new policy of vaudveille and motion pictures proved very successful, attracting very large houses 15-20. The vaudveille

PROVIDENCE.

PROVIDENCE.

Lowell Sherman, Eugenie Blair, and Phyllis Morton Seen to Advantage.

The production of Sherlock Holmes at Keith's by the Albee Stock co. proved a most popular attraction 15-20. The masterly manner with which the various roles were handled was very gratifying to the large audiences assembled. Lowell Sherman carried the leading role with distinction and his work will be remembered as one of his best efforts. Bertie Churchill also contributed an excellent character study of Professor Moriarity and quite shared the honors. Small parts fell to the balance of the cast, but they were adequately portrayed. *Is Matrimony a Failure?* 22-27.

The Kremer Sonata was the selection for the second night of the Empire Stock co. 15-20. Eugene Blair could hardly appear to better advantage than in the role of Battie. She is quite at ease with her role and scored heavily with excellent emotional acting. John Preston also came to the front in a most successful role. *The Climbers* 22-27.

The members of the Baldwin-Melville Stock co. showed surprising ability with *The Blue Mouse* at the Imperial 15-20, and the performance will go on record as one of the best of the season.

Phyllis Morton was entirely successful in the leading role and her work was easily the feature. *The Child of the Regiment* 22-27.

The regular Winter season came to a close at the Opera House 15. The house will be given up largely to various amateur performances for the next two weeks, including two minstrel shows and a performance of *Richelieu* by the Providence Dramatic Club.

The Westminster inaugurated a season of vaudeville and pictures 15, and will continue during the Summer with this style of entertainment.

The new policy of vaudveille and motion pictures proved very successful, attracting very large houses 15-20. The vaudveille

PROVIDENCE.

PROVIDENCE.

Lowell Sherman, Eugenie Blair, and Phyllis Morton Seen to Advantage.

The production of Sherlock Holmes at Keith's by the Albee Stock co. proved a most popular attraction 15-20. The masterly manner with which the various roles were handled was very gratifying to the large audiences assembled. Lowell Sherman carried the leading role with distinction and his work will be remembered as one of his best efforts. Bertie Churchill also contributed an excellent character study of Professor Moriarity and quite shared the honors. Small parts fell to the balance of the cast, but they were adequately portrayed. *Is Matrimony a Failure?* 22-27.

The Kremer Sonata was the selection for the second night of the Empire Stock co. 15-20. Eugene Blair could hardly appear to better advantage than in the role of Battie. She is quite at ease with her role and scored heavily with excellent emotional acting. John Preston also came to the front in a most successful role. *The Climbers* 22-27.

The members of the Baldwin-Melville Stock co. showed surprising ability with *The Blue Mouse* at the Imperial 15-20, and the performance will go on record as one of the best of the season.

Phyllis Morton was entirely successful in the leading role and her work was easily the feature. *The Child of the Regiment* 22-27.

The regular Winter season came to a close at the Opera House 15. The house will be given up largely to various amateur performances for the next two weeks, including two minstrel shows and a performance of *Richelieu* by the Providence Dramatic Club.

The Westminster inaugurated a season of vaudeville and pictures 15, and will continue during the Summer with this style of entertainment.

The new policy of vaudveille and motion pictures proved very successful, attracting very large houses 15-20. The vaudveille

PROVIDENCE.

PROVIDENCE.

STOP--LOOK--LISTEN
WHEN IN NEW YORK, STOP AT
Hotel
Van Cortlandt
142 W. 49th St., near Broadway
STRICTLY MODERN and UP-TO-DATE
PROFESSIONAL RATES:
100 Rooms—Near Bath, \$1.00 Per Day
Room and Bath, 50c Per Day
Parlor, Bedroom and Bath, 50c Per Day
Cuisine and Service Unexcelled
WRITE FOR RESERVATIONS

THE NEW DRAMATIC MIRROR**DATE-BOOK**
SEASONS 1910-11-12
And Directory of Producing
Managers, Agencies (Dramatic
and Vaudeville), Etc.

PRICE BY MAIL 50 CENTS.

Orders filled promptly upon receipt.
We cannot insure prompt delivery unless sent
by registered mail, for which the customary fee,
15 cents, will be charged.A few copies of some previous issues may
still be had. Dates furnished upon request.Address DATE-BOOK DEPT.,
131 West 42d Street, New York.**Headquarters for**
PLAYSSpecially Selected
STOCK or REPERTOIRE**SAM'L FRENCH**
28 West 38th Street, - New York**SCENERY**
W. CROSBIE GILL
WALLACK'S THEATRE NEW YORKProductions, Vaudeville Acts and
Artistic Dye Scenery.**SCENERY**All kinds of new and second-hand sets always
in stock, Sale or hire. Property and carpentry
work. 15,000 feet of light and clean storage
space. H. T. G. KNIGHT, 140th St. and Morris
Ave., N. Y. C. (50 minutes from Theatrical Dis-
trict). Morris Ave. Station, Bronx Subway.
Phone 1651 Malone.Three Great American Successes
The Little Tycoon—Miss Bob White
The Princess Bonnie
For production rights, apply to
WILLARD SPENSER, WAYNE, PA.**PLAYS** For Amateur and Professional
Actors. Largest assortment in
the world. Catalogue free.
THE DRAMATIC PUBLISHING
CO., 888 Dearborn Street, CHICAGO, ILL.**STENOGRAPHY**
TYPEWRITING
MIMEOGRAPHINGTheatrical Copying &
SecretaryBest Work Lowest Rate
J. B. HASH, 1268 B'dway (cor. 37th St.), N. Y.**Typewriting**
Theatrical Copying, Authors' MS.
Mimeographing. Expert handling re-
sponsible. MISS LUTTA RUELBURG, 45 West 34th Street.**VARICOSE VEINS, BAD LEGS**
ETC.
are completely cured with inexpensive home treatment.
It absolutely removes the pain, swelling, tiredness and
discomfort. Full particulars on receipt of stamp.
W. F. YOUNG, P.D.F., 407 Temple St., Springfield, Mass.Wrinkles, Flabby Skin, Scars, Blemishes Removed and
Features Corrected by Immediate Methods. Largest
Dermatological Institution in the World. Dr. PRATT
Call or write, 1115 Broadway, New York.**Second-Hand Dresses and Furs**
223 State St. BARNETT Chicago

devoid of theatrical bookings. Four reels of film, the full orchestra and some good vocalists will be furnished, together with the pleasure of sitting in the most comfortable chairs of any theatre in the city—all for 10 cents.

The Orpheum week of 7, had two headliners, The Delicatessen Shop and The Flying Bavarids, both of which were well received. Others were: Frederick Miller, Fronie and Johanie Daley, Charlie Aspinwall and Harry Snow, Hamid Alexander, Jarrow, and the kinodrome.

During his stay in the city while performing at the Orpheum, Johnnie Daley was instrumental in the capture of two bad men, who, in broad daylight, robbed a wealthy pawnshop of several thousands of dollars' worth of diamonds and other jewelry. In the chase and capture of the men he was several times shot at, but not hit. One bystander was shot dead in the street and two badly wounded. Through all this Johnnie pell-mell kept in pursuit, and arrested at last when a policeman was in a deadly struggle with him for the gun. C. E. JOHNSON.

LOGAN.—THATCHER OPERA HOUSE (H. S. Hatch): May Rogers and her co. 8-11. Plays: Paid in Full, The Thief, and Mrs. Temple's Telegram; fair co. and small houses. A Winning Miss 13 gave an excellent performance to a fairly good house. Spendthrift 19.

VERMONT.

NEWPORT.—LANE'S OPERA HOUSE (H. E. Lane): The Rosary 11 pleased full house. De Rue Brothers' Minstrels 16 entertained a large audience. Gladys Klark co. will open for three nights 23.

BARRE.—OPERA HOUSE (John E. Hoban, res. mgr.): Madame Sherry 13: best offering of season.

WOODSTOCK.—MUSIC HALL (A. B. Marson): Stetson's U. T. C. 17.

WHITE RIVER JUNCTION.—UNDER CANVAS: Buffalo Bill June 13.

VIRGINIA

PETERSBURG.—ACADEMY (Dan Regan).—ITEM: The Academy has been taken over by the Empire Theatre Circuit, now operating theatres in Danville, and this city with houses nearing completion in adjacent cities. Dan Regan, for a number of years connected with the Leath interest, will be local manager. The Academy will play vaudeville during the Spring and Summer, and combinations during the regular seasons.

RICHMOND.—ACADEMY (Lao Wise): Chocolate Soldier 16-18.—BIJOU (C. I. McKee): Bunting Stock co. in Salomy Jane 8-13 to good houses. The Princess of Patched 18-20.—COLONIAL (E. P. Lyons): Vedder and Moran, Ashford's Dog Circus, Madelyn Shore, and pictures to big business 8-13.

NORFOLK.—ACADEMY (Otto Wells): Besie Clifford in The Three Twins 5, 6 pleased packed houses.—GRANBY (Otto Wells): Girl of the Golden West 2-8 delighted packed houses. Wildfire 8-13.—COLONIAL (S. W. Donalds): Season closed.

ROANOKE.—ACADEMY (Tom Spencer): Chocolate Soldier 15.—JEFFERSON (I. Schwartz): The Spunks, Ruby Caldwell, and Chris Lane Trio 7, 8 pleased nice business. The Carnivals, Field and Williams, and Wolfheim's Living Statues 11-13.

LYNCHBURG.—ACADEMY (Corbin Shields): ITEM: Manager Shields announces that this house will be rebuilt in time for next season.—CASINO: Latimore Leigh Stock co. in The Lion and the Mouse 29.

WASHINGTON.

ELLENBURG.—THEATRE (H. S. Ellwood): Lew Dockstader's Minstrels 8; good house, well received.—QUEEN (G. W. Chambers): Vin Moore Stock co. in repertoire: capacity houses each night and two matinees.—ISIS (R. W. Atkinson): Hawaiian Quintette 1-7 filled house to overflowing.

TACOMA.—THEATRE: Ruth St. Denis 10: good business. Russian Symphony Orchestra 11-13: greatest musical attraction ever here.

SPOKANE.Some Dates Ahead and Many Items of More
Than Passing Interest.

Low Dockstader and his Twentieth Century Minstrels, with two new sketches and a burlesque, played to fair business at the Auditorium 11-12. The Queen of the Moulin Rouge, with Robert Lett as Soubrette. 10. Paul Gilmore and co. in The Mummy and the Humming Bird 8. Frederick Warde 16, 17. Russian Symphony Orchestra 18. The Girl from Bector's 21, 22. Vesta Victoria 23, 24. Ruth St. Denis 25, 26. Blanche Ring 28, 29. Soothern and Marlowe June 5, 6. Mary Garden 7. John Drew 12.

Bernstein's Israel, with Franklin Underwood as Gottlieb, played to big business at the Spokane 7-13. Frances Slosson and Donald Bowles had the other prominent roles. Mrs. Temple's Telegram is underlined.

Del S. Lawrence as Joe Miller in The Vinegar Del S. scored nicely at the American 7-13. He was given good support. Human Hearts is ununderline.

The Baker Stock co. will close a successful engagement of forty weeks at the Spokane 20, to open the season of 1911-1912 Sept. 5. Meanwhile the house will be remodeled and refurnished at a cost of \$5,000. Most of the co. will stay in or around Spokane, others accepting summer engagements in vaudeville. Franklin Underwood and Frances Slosson plan to spend their vacation in the Spokane country with a few weeks in the Canadian mountains. Manager York plans to go to New York in June to confer with John Cort, who has extensive plans for Spokane and the Northwest for next season.

George L. Hood of Seattle, assistant general manager of the Northwestern Theatrical Association, gave on the afternoon in Spokane on 12: "New York will send out a number of high-class co. of late success next Fall, and among the leaders which will be soon in Spokane in The Gamblers. This will come to Spokane with a first-class co."

Cheridah Simpson, who has the name role in Wallace, Idaho, on 9, when she rode in a baggage train from the hotel to the railway station, a distance of three blocks. Until a better explanation is forthcoming Wallace people will be inclined to view the affair as a joke on Miss Simpson. Then again, it may be that the Jones-like Cheridah may have decided that riding in a

John E. Hoppe, manager of the American Theatre, announces that Rose Hathaway, dramatized from Francis Parker's book of the same name, will have its first stage presentation in Spokane early next Fall. Charles M. Atkinson, owner of the dramatic rights, will come from Boston to witness the initial production.

Joseph A. Muller, resident manager of the Orpheum, has completed plans to take several strong vaudeville acts to the Hawaiian Islands, where he will pass his vacation, sailing from San Francisco on July 15. Those engaged are Macart and Bradford, William Gould and Hattie Lorraine, Daphne Pollard, Tom Waters, Wyndham and Jennings, the Samoos Japs, and the Three Birds.

Josie Shirley, formerly leading woman of the Shirley Stock co., who has a record for the largest continuous stock engagement in one theatre, will be leading woman at the American Theatre the coming Summer, while Jane Keaton is on her vacation. The Lawrence Players will continue at the American throughout the Summer. Manager Hoppe and Del S. Lawrence, leading man, will go to New York in August to select plays for next season, opening in September with Peter Pan.

Bowen's American Band, H. G. Bowen, conductor, has been engaged for two concerts daily at National Park, beginning the latter part of May. W. H. Lewis has been secured as cornet soloist, William Skinner as clarinet soloist, and Roy Carpenter as euphonium soloist. The New York Symphony Orchestra will play an engagement of three weeks later in the season.

Spokane Symphony Orchestra will play an engagement of three weeks later in the season.

Robert H. Cosgrove, secretary and manager of the Spokane Interstate Fair Association, has engaged the Parker Shows for the week of Aug. 2.

The management will expend \$25,000 on improving the grounds this Summer. The grandstand, now seating 8,000, will be enlarged to accommodate 2,500 more. This year's fair, including the races, aviation meet and apple show, will cost more than \$100,000.

M. Oppenheimer, who is interested in the Orpheum and Washington theatres in Spokane, and Mrs. Oppenheimer, Samuel Himmeler, and Mrs. H. Stoop, will start for San Diego, Cal., in a touring car on Aug. 1. Oscar Farley has been engaged to drive.

Spokane Lodge, No. 228, B. P. O. E., of which Ben H. Bice, secretary of the National Apple Show, Inc., is exalted ruler, entertained at a stag social the night of 10. The Mendelssohn chorus, H. W. Newton, director, the Elks' Quartette, the Elks' Orchestra, and Del S. Lawrence were the features. There also was a programme of boxing and wrestling bouts, followed by a banquet, which was attended by 350 members of the Order.

William Schaefer, who had plans drawn for a \$25,000 theatre building, at Kellogg, Idaho, decided to build a \$40,000 hotel instead after conferring with his friends. However, the basement will be equipped with a motion picture box and screen and a hard maple floor, suitable for roller skating. W. S. McCREA.

SEATTLE.

Doris Mitchell Seen to Advantage in The Spendthrift—Georgia Cooper Heard From.

At the Moore The Spendthrift April 30-8 was presented by a capable co. before audiences ranging from small to medium. Doris Mitchell lettered the title part with skill and fidelity, while Lionel Adams was convincing as Richard Ward. In the cast were Gwendolyn Pier, Matilda Ferguson, Alice Kelly, Albert Hackett, Forrest E. Orr, and William H. Sullivan. Lew Dockstader and co. of minstrels appeared in The Possum Hunt Revue 4-6, but the performance did not draw a large attendance. Frederick Warde 8-10 in Julius Caesar, presented by an efficient co., before medium houses in an admirable manner. The salient points of the plot were brought out vividly, and the stage business attracted attention to the minute details. The settings and costumes were all that could be desired and the fine rhetorical passages were rendered in a way that would disarm all criticism. Frederick Warde as Brutus won an ovation, and made an apt reply in acknowledgment. Edouard D'Olise as Mark Antony showed his skill as an elocutionist and actor to the best advantage. Ernest Warde as Cassius interpreted the part with accuracy. The next attraction was Ruth St. Denis in a repertoire of Egyptian and Hindoo dances 11-13, which were very interesting, particularly so to those versed in the history, customs and religion (past or present) of the respective countries. Olga Nethersole in repertoire 14-17.

The Queen of the Moulin Rouge 30-6 at the Grand was presented before houses ranging from small to large, and the applause was liberal. This production was presented at the Grand last February by the same co. Grace Turner in the leading role invested the part with skill, ease and charm, and the other members of the cast rendered excellent support. The Girl from Hector's 7-12 drew, for the most part, large audiences, which showed by their applause that they thoroughly enjoyed the humor involved in the many funny situations. Dorothy Sadler in the title-role invested it with skill and cleverness. Charles Walton as leading man was effective. Lillian Paig as Mrs. Wilthrop Copier and George W. Paige as Professor Marion scored in their respective roles. The other members of the cast gave good support. Vesta Victoria in A Night at the Comedy Club 14. Russian Symphony Orchestra 15.

At the Seattle Zanz 30-6 was presented in a creditable manner by the Landers Stevens co., with Georgia Cooper in the title-role. The attendance averaged fair business. In the cast were Jane M. Urban, Elisabeth De Witt, Lillian Griffith, Florence Spencer, Margaret Doyle, Mr. Stevens, Denton Vane, Louis Morrison, Charles Yule and others who gave good support. Mr. Yule in The Man on the Box 7-18, which played medium and large houses, Mr. Yule was thoroughly at home in the title-role, and Lillian Hobson won favor as leading woman. Jane M. Urban, Elisabeth De Witt, Charles Yule, Lewis Von Weitzen, Harold Hillard, Louis Morrison gave adequate support. The Substitute 14-20.

All the Comedies of Home 7-13 at the Lois was presented in a manner that amused and entertained audiences, averaging fair business. Virginia Thornton, Julie Walcott, Roy Clements, Harry Cummings, Sam Griffith, and others contributed to the fun and merriment. Thelma 14-20.

Lost—24 Hours 30-6 was the offering at the Alhambra, but the attendance was not satisfactory. The stage setting was very artistic. Henry Carson Clark scored as David Swift, and the other members of the co. contributed to a well balanced presentation. Margaret Dale (Owen), Victory Bateman, Mrs. Marie French, Margaret Marriott, O. M. Williamson, George B. Bell were in the cast. Dark 7-13.

Costumes for Stock Companies

On rental basis, to any point in the United States, Canada, Mexico, or West Indies.

VAN HORN & SON
THEATRICAL and HISTORICAL COSTUMERS10 So. 10th Street
PHILADELPHIA, PA.
Est. 1853
The Largest and Oldest Legitimate
Theatrical Costume House in America236
So.
11th
Street

Telephone, 3044 Bryant

Eaves Costume Co.**Theatrical Costumers
Manufacturers and Dealers**Costumes to Hire for Professionals
and Amateurs226 WEST 41st STREET
One Block West of Broadway NEW YORK**Just the Wig You Want****The Artistic Kind
The Satisfactory Kind****Theatrical Work My Specialty
Guaranteed Make-up, None Better
Careful Attention Given to All Orders**

Established 1877

CHAS. L. LIETZ

130 West 45th Street, New York

**GOWNS Slightly
Worn**
Ladies' WardrobersLargest Establishment in THE WEST
1038 Blue Island Avenue, CHICAGO**FRANCESCA TEXTOR**

(of the late firm of VAN HORN & TEXTOR)

is now carrying on the business of

Theatrical and Historical Costumes, Etc.

160 WEST 66th STREET, NEW YORK CITY

Fancy Costumes Made to Order for All Companies. Amateur Plays Artistically and Cheaply Costumed. Everything for Sale or Hire. Tel. 4335 BRYANT.

FRANK HAYDEN COSTUMER

149 West 36th Street, New York

Tel. 1481. Murray Hill. Modern Costumes. Costumes for Sister and Girl Act. Adults. Short dresses on hand.

JOS. HEMBERGER & CO.

MERCHANT TAILORS

1 East 27th Street

Fifth Floor

LATEST SPRING AND SUMMER
IMPORTATIONS NOW READY

Dress Suits & Specialty

JACOB A. ANDREWS

34 Bond Street, 361 N. Clark St., Chicago, Ill.

Specialty of Full Dress Suits and Coats.

"LADIES' STRETCH AND STAGE COSTUMES."

Large Stock Prince Albert and Rustle Walking Suits.

MISS R. COHEN

(Formerly 250 W. 74th St.) 73 West 32d Street

Caro Burton. Tel. 242 River.

Coaching & Elocution

A few more pupils accepted for the month of June :: ::

FRANK REICHER

General Stage Director for Henry B. Harris
HUDSON THEATRE

THEATRE WANTED

I want to lease a theatre, either Vaudeville or Combination House, in a live Eastern city. State full particulars first letter.

E. C. BURROUGHS,
Main Street Theatre, Peoria, Ill.

Quietness prevails in theatrical and other circles. The chief event of the month will be the opening of the new Orpheum.

The first annual Scandinavian Spring concert was given 1 with great success at the auditorium of the University of Washington, under the auspices of the Scandinavian Club. The attendance was large and the programme excellent.

The Rival is proving popular with amateurs, as recently it has been presented by different groups of students in several towns of the State. The Memorial Festival at the Armory, in which a large number of high school students participated with the assistance of the Seattle Symphony Orchestra was a great success, and the concerts were well patronized.

BENJAMIN F. MESSEYER.

WEST VIRGINIA.

PARKERSBURG.—AUDITORIUM (W. E. Kress): T. M. C. A. Minstrels 9 (local). Two good houses. The Midnight Sons 15. Delightful big house. Miss Nobody from Starland 18; good; fair business. Marie Cahill 22; closed. Closed for the season.

CHARLESTON.—COURT (E. L. Moore): Madame Berry 12, 13; very good business. Second season here. Grace Van Studdiford co. 17. Marie Cahill 20. Summer Stock co. opens 22.

FAIRMONT.—OPERA HOUSE (Will Deane): Mischa Elman, violinist; a good house. W. B. Marke's New Happy Booth show boat 20; good; fair business. Marie Cahill 22; closed. Closed for the season.

SPRINGFIELD.—COURT (E. L. Moore): Madame Berry 12, 13; very good business. Second season here. Grace Van Studdiford co. 17. Marie Cahill 20. Summer Stock co. opens 22.

WISCONSIN.

SHIRLEY.—NEW OPERA HOUSE (W. H. Blockard): John W. Vogel's Big Minstrels to capacity; good satisfaction. The George Paul Block in "The Mormons" 10. The Hold Up 11. The American 12; good; fair business. In a Bar Room 13.—CONCORDIA HALL: German Stock co. of Chicago presented Bismarckfests 15 to large and well pleased audience.

SAU CLAIRE.—OPERA HOUSE (C. D. Moon): Flora De Vos co. 8-14 to fair houses. The Moon edition, by the local Philharmonic Society 15, 16, 18; good. Sebastian (local), return 20. Madame Berry 20.

CANADA. MONTREAL.

Rosalind Coghill Took Chief Honors—Good Work by the Orpheum Players.

James E. Hackett appeared at the Princess 15-20 in "The King's Game." Mr. Hackett was easy and as natural as possible. Jane Marbury made the most of the lachrymose heroine, and Robert Wayne did some really good work. This is the closing week of the regular season.

The stock co. at His Majesty's gave a capital performance of "The Blue Moon" 16-20, entering fully into the spirit of the play. The audience enjoyed most heartily at the funny scenes, especially when Harry went to Rosalie Cobain in the title-role. Byron Douglas as Rollit and W. H. Latell as Lewellyn, and clever sketches were contributed by Harry Lane as the man from Cobain and Ora Wells and Constance Jackson.

The Orpheum players scored another hit with "The Lion and the Mouse," comparing very favorably with some of the road co.s that have presented the play here. Thomas MacLarnie scored as John Burkett Rider. Charles Mackay was capital as his son, and Lillian Kemble did fine work as Shirley. Rita Davis was a satisfactory Kate. Girls 22-27.

The National has closed for the season.

A workingman's wife drew big crowds to the Royal 16-20. It was a complete performance all round for that class of play. The principal roles were in the hands of Catherine Maddox Wayne, D. G. Crisp and Richard Stirling.

May Vale, displaying the Hope diamonds, is the headliner at the Francis.

Mme Secundo, the Belle of Bells, and Richardson's Canine Circus are the features at the Lyric.

Three big houses greeted the production of Cinderella at Stanley Hall 11-15. The charming musical comedy was put on for the benefit of the Hervey Institute, under the direction of Professor Frank Norman, of Stanley Hall and W. A. Tremayne.

LONDON, ONT.—OPERA HOUSE (J. R. Mincklin): At Grindale Creek 12 (return) to light business. The Red Mill 13 pleased good business at two performances. James Crowley and William Moore as Con Kidder and Kidd Conner, out on some clever impersonations which took well. George Evans and his Honey Boy Minstrels 15 drew full house and gave enjoyable performance. James J. Corbett was a big feature, both as interlocutor and in monologue; George Evans and his comedy legs kept the audience in good humor, and the fancy drill and march was particularly well executed. Stanhope's U. S. O. will be the closing attraction for the season 17.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): Helen Gracie's engagement closed 18, and was such an artistic and a financial success that it will doubtless become an annual affair. Ruby Lyons in "What Wright Left" 19-20. Kirk Brown 22-23. ITEM: George N. Price of a successful engagement in Pomander Walk is home on a vacation.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES.

BARBERS BURNED AWAY (Gaskell-MacVitty-Carpenter Co., mgrs.): Green Bay, Wis. 24. Oconto 25. Menominee, Mich. 26. Gladstone 27. Escanaba 28. Iron Mountain 29. Crystal Falls 30. Stambaugh 31. Iron River June 1. Bessemer 2. Ironwood 3.

BARRYMORE, ETHEL (Charles Frohman, mgr.): Chicago, Ill. 2-27.

BELMONT, MARY (W. F. Connor, mgr.): Des Moines 12. 25. St. Paul, Minn. 27. Milwaukee, Wis. June 1.

BLUE MOUSE (Messer, Shubert, mgrs.): Chicago, Ill. 21-27.

BOOTS AND SADDLES: Philadelphia, Pa. 22-27.

BURKE, BILLIE (Charles Frohman, mgr.): Salt Lake City, U. 26-27.

CHEERY, CHARLES (Daniel Frohman, mgr.): Chicago, Ill. April 17—indefinite.

COMMUTERS (Henry B. Harris, mgr.): Boston, Mass. Feb. 20—indefinite.

CONCERT THE (David Belasco, mgr.): New York city Oct. 4-June 3.

DREW, JOHN (Charles Frohman, mgr.): San Francisco, Cal. 22-June 2.

EAST LINNIE: Jersey City, N. J. 22-27.

EVERYWOMAN (Henry W. Savage, mgr.): New York city Feb. 27—indefinite.

EXCUSE ME (Henry W. Savage, mgr.): New York city April 17—indefinite.

FATHER AND THE BOYS (Gregory-Stegner Co., mgrs.): Toronto, Ont. 22-27.

FISKE, MRS. (Harrison, Grey Fiske, mgr.): New York city March 20-May 27.

FOURTH ESTATE (Liebler and Co., mgrs.): Philadelphia, Pa. April 17—indefinite.

FOX, THE (Oliver Morosco, mgr.): Chicago, Ill. April 16—indefinite.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): Chicago, Ill. Dec. 4—indefinite.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): New York city Sept. 19—indefinite.

GILMORE, PAUL: Boise City, Id. 29.

GIRL AND THE TRAMP (Geo. L. Barton, mgr.): Charlotte, Mich. 24. Sturgis 25. Albion, Ind. 26. Nappanee 27.

GRAUSTARK: Buffalo, N. Y. 22-27. Pittsburgh, Pa. 20-June 2.

HANS HANSEN (Louis Reis, mgr.): Greenwich, Ill. 21. Peterboro 25.

HARNED, VIRGINIA (Arthur A. Aylesworth, mgr.): Newport, R. I. 24.

HODGE, WILLIAM (Liebler and Co., mgrs.): Pittsburgh, Pa. 22-27.

JAMES, APHIE (S. T. King, mgr.): Boston, Mass. 15-27.

LIGHTS OF LONDON (Wm. A. Brady, mgr.): New York city 1-27.

LILLY, THE (David Belasco, mgr.): San Francisco, Calif. 1-27.

LION AND THE MOUSE (United Play Co., Inc., mgr.): Chicago, Ill. 14-27.

MADAME X (Henry W. Savage, mgr.): Chicago, Ill. April 20—indefinite.

MASON, JOHN (Messer, Shubert, mgrs.): New York city March 13-July 1.

MELVILLE, ROSE (S. H. Sterling, mgr.): Boston, Mass. May 6—indefinite.

OLCOTT, CHAUNCY (Augustus Piton, mgr.): Syracuse, N. Y. 25-36.

OLD HOMESTEAD (Franklin Thompson, mgr.): San Francisco, Cal. 21-27. Sacramento 28.

PEACE ON EARTH (Blackwood and Rankin, mgrs.): Louisville, Ky. 25-27. Chicago, Ill. 22—indefinite.

ROBSON, MAY (L. S. Sire, mgr.): San Francisco, Calif. 28-June 10.

SILVER THREADS (Joe Lane, mgr.): Chicago, Ill. 21-27.

SOTHERN, E. H. AND JULIA MARLOWE (Messer, Shubert, mgrs.): San Francisco, Calif. 16-27. Portland, Ore. 29-June 3.

UNCLE TOM'S CABIN (Leon Washburn, mgr.): Barrie, Ont. 24. Orillia 25. Lindsay 26. Peterborough 27. Mono 28.

WALDMANN, EDWARD (J. J. Morrison, mgr.): Owen Sound, Ont. 24. Meaford 25. Collingwood 26. Barrie 27.

WARDE, FREDERICK: Somers, Mont. 24. Billings 25. Miles City 26.

WHIP (J. O. Williamson, Ltd., mgr.): Auckland, New Zealand. 18-June 10. New Plymouth 13. Wanganui 15, 16. Palmerston North 15, 16. Christchurch 19-30. Timaru July 1. Oamaru 3, 4. Dunedin 5-20. Invercargill 21-22.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox, mgr.): New York city Aug. 26—indefinite.

ALBEE (Edw. F. Albee, mgr.): Providence, R. I. May 1—indefinite.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Calif. Aug. 29—indefinite.

ANSON-GILMORE: Buffalo, N. Y. April 17—indefinite.

ARCADE (L. O. Mumford, mgr.): Newark, N. J.—indefinite.

ARVIN'S ASSOCIATE PLAYERS (George Arvin, mgr.): Indianapolis, Ind. April 17—indefinite.

ATWELL, BOY (F. T. Pullen, mgr.): Dayton, Ohio 1—indefinite.

BAKER (Edwin S. Diamond, mgr.): Spokane, Wash. Sept. 4—indefinite.

BAKER, LE: Minneapolis, Minn. Feb. 26—indefinite.

BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Providence, R. I. Nov. 14—indefinite.

BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Calif.—indefinite.

BELASCO THEATRE: Washington, D. C. May 22—indefinite.

BLIMORE (Lionel Blimore, mgr.): Washington, D. C. May 22—indefinite.

BENNETT, J. MOY: Cobalt, Can.—indefinite.

BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Calif.—indefinite.

BONSTELL, JESSIE: Buffalo, N. Y. April 24—indefinite.

BRISTOL (Fred Reward, mgr.): Bristol, Tenn. April 23—indefinite.

BUTTING, ERNEST (Warren F. Hill, mgr.): Richmond, Va. May 8—indefinite.

CORCORAN: Union Hill, N. J. May 1—indefinite.

HUNTER-BRADFORD: Hartford, Conn. May 8—indefinite.

HUTTON-BAILEY: Bluefield, W. Va. April 4—indefinite.

IMPERIAL THEATRE (Klimt and Gaspar, mgrs.): Chicago, Ill. Dec. 26—indefinite.

RUBANK (Oliver Morosco, mgr.): Los Angeles, Calif.—indefinite.

THEATRICAL WARDROBES

ARE absolutely secure in the

Fireproof Warehouses

Lexington Avenue and 42nd Street, Tel. 4595 Murray Hill

Seventh Avenue and 51st Street, Tel. 1703 Columbus

Vaults for safe keeping of trunks, and excellent accommodations afforded for examination.

Safe Deposit Boxes at lowest current rates.

ADRIAN ISBELIN, Jr., Treasurer.

LAWRENCE WELLS, President

SEDLEY BROWN

Dramatic Director

AT LIBERTY

1415 Catalina St., Los Angeles, Calif.

GRAHAM EARLE

CHARACTERS

Majestic Stock Company, Utica Management MR. NATHAN APPEL

A very large audience witnessed the presentation of "The Barber" by the Majestic Players. Theating of Graham Earle as John Gale was eminently creditable.—Utica Daily Press.

Engaged, 2014 Broad St., N. Phila., Pa.

CARHART, JAMES L.

Maud Adams Co. Management Chas. Frohman.

DARRAH, CHARLES

Pietro—"The Olympia Co." Care Minors.

HADLEY, HELAINE

At liberty. Address care Minors.

HAMILTON, HARRY K.

Liberty Theatre, Savannah, Ga.

HOLLOWAY, J. FRED.

Management Liebler and Co.

McGRATH, CHARLES A.

At Liberty. 256 W. 45 St. Phone 2659. Bryant

MULDENER, LOUISE

Fran Quisano—The Melting Pot.

STURGIS, GRANVILLE F.

Plays & Sketches. 1776 Williams St., Denver, Col.

WARD, CARRIE CLARK

Char. 1415 Catalina St., Los Angeles, for Summer

COLLEGE (T. C. Gleason, mgr.): Chicago, Ill. Nov. 7—indefinite.

COLONIAL PLAYERS (Tim Scanian, mgr.): St. Paul, Minn. April 17—indefinite.

COLUMBIA PLAYERS (Frederick G. Berger, mgr.): Washington, D. C. April 17—indefinite.

COOK: Battle Creek, Mich. May 6—indefinite.

CRAIG, JOHN (John Craig, mgr.): Boston, Mass. Aug. 20—indefinite.

CUMINGS (N. Appell, mgr.): Fitchburg, Mass. Feb. 27—indefinite.

DALLEY-WIMMER: Alton, Ill. 13—indefinite.

DAVIDSON (Eusebe Moore, director): Milwaukee, Wis. April 23—indefinite.

DAVIS (Harry Davis, mgr.): Pittsburgh, Pa. Sept. 5—indefinite.

DAVIS' PLAYS (Edwards Davis, mgr.): Louisville, Ky. March 20—indefinite.

DEEHL (Lee Robinson, mgr.): Cleveland, O. May 8—indefinite.

DOMINION: Ottawa, Ont. April 24—indefinite.

DOMINION PLAYERS (W. H. Lawrence, mgr.): Winnipeg, Man.—indefinite.

DORMOND-FULLER: Shreveport, La.—indefinite.

DOROTHY: Hutchinson, Kan. April 10—indefinite.

EMPIRE (W. J. Carey, mgr.): Syracuse, N. Y. May 22—indefinite.

EMPIRE (Spots and Nathanson, mgrs.): Providence, R. I. May 8—indefinite.

EMPIRE (Monte Thompson, mgr.): Holyoke, Mass.—indefinite.

FAMILY: Lancaster, Pa. March 18—indefinite.

FORBES (Gus A. Forbes, mgr.): Stamford, Conn. Nov. 26—indefinite.

GRAYSON: Kalamaico, Mich. May 8—indefinite.

GARRICK: Grand Rapids, Mich. Aug. 21—indefinite.

GARRICK (D. D. Tarpey, mgr.): Salt Lake City, U. 23—indefinite.

GLASSER, V. VAUGHAN (Vaughan Glaser, mgr.): Detroit, Mich. April 23-June 24.

PAIGE, MABEL (Chas. W. Hitchie, mgr.): Montgomery, Ala., April 17—indefinite.
 PARTILLO (W. A. Partillo, mgr.): Calgary, Alta., Can.—indefinite.
 PAUL, GEORGE: Sheboygan, Wis.—indefinite.
 PAYTON (E. S. Lawrence, mgr.): Toledo, O., Aug. 28—indefinite.
 PAYTON (Corse Payton, mgr.): Hoboken, N. J., Aug. 29—indefinite.
 PAYTON, CORSE (Corse Payton, mgr.): Newark, N. J., May 1—indefinite.
 PAYTON (Corse Payton, mgr.): New York city May 8—indefinite.
 POLI (S. E. Poll, mgr.): Worcester, Mass., May 1—indefinite.
 POLI (S. E. Poll, mgr.): Scranton, Pa., Nov. 21—indefinite.
 POLI (S. E. Poll, mgr.): Springfield, Mass., May 8—indefinite.
 PONTEBELLAR (H. J. Jackson, mgr.): Denver, Colo., May 15—indefinite.
 PRINGLE, DELLA (D. E. Van Auker, mgr.): Butte, Mont., May 7—indefinite.
 PROCTOR (F. F. Proctor, mgr.): Newark, N. J., May 1—indefinite.
 ROBYNS (William Robyns, mgr.): Binghamton, N. Y., May 15—indefinite.
 RUSSELL AND DREW (Russell and Drew, mrs.): Seattle, Wash., Feb. 26—indefinite.
 ST. CLAIRE, WINIFRED (Earl D. Sipe, mgr.): Danville, Ill., May 1—indefinite.
 SCHILLER PLAYERS: Atlanta, Ga., April 24—indefinite.
 SCHILLER PLAYERS: Norfolk, Va., May 1—indefinite.
 SCHILLER PLAYERS: Birmingham, Ala., April 18—indefinite.
 SERVOIS, MARY: Grand Rapids, Mich., May 31—indefinite.
 SHERMAN: Chicago, Ill.—indefinite.
 SUTTON: Chicago, Ill., April 8—indefinite.
 SPENCER-PUGH: Chicago, Ill.—indefinite.
 SPOONER, OSCAR (Blaney-Spooner Co., mgr.): New York city Feb. 1—indefinite.
 SPOONER, EDNA MAY (Edna Gibbs Spooner, mgr.): Jersey City, N. J., Oct. 1—indefinite.
 STEVENS, LANDIE: Seattle, Wash., Feb. 12—indefinite.
 SUBURBAN: St. Louis, Mo., May 14—indefinite.
 BUTTON (Dick Sutton, mgr.): Los Angeles, Cal., April 24—indefinite.
 TAYLOR (H. W. Taylor, mgr.): New Bedford, Mass., April 17—indefinite.
 THOMPSON-FLYNN (Monte Thompson, mgr.): Lowell, Mass., Feb. 1—indefinite.
 THOMPSON AND WOODS: Brockton, Mass., Dec. 26—indefinite.
 TRAVERS-VAL: Hoboken, N. J., May 4—indefinite.
 TREMONT: New York city—indefinite.
 TURNER, CLARA (W. F. Barry, mgr.): Wilkes-Barre, Pa., May 30—indefinite.
 VAN DYKE-MATON (H. Walter Van Dyke, mrt.): Milwaukee, Wis.—indefinite.
 VAN DYKE-MATON (F. Mack, mgr.): Chicago, Ill., May 1—indefinite.
 WHITING PLAYERS (Wertheimer Assignment Co., mgr.): Syracuse, N. Y., April 17—indefinite.
 WOLFE (J. A. Wolfe, mgr.): Jacksonville, Fla., March 20—indefinite.

TRAVELING STOCK COMPANIES.

BAIRD, GRACE: Tulsa, Okla., 22-27.
 BROWN, KIRK (C. M. Miller, mgr.): St. John, N. B., 22-June 2.
 CHICAGO (Chas. H. Ross, Kam, mgr.): Sydney, Cape Breton Island, N. S., 17-30.
 DUDLEY, FRANK: Bartlesville, Okla., 22-27.
 EARLIE (L. A. Earlie, mgr.): Jackson, Mich., 22-27.
 GRAND: Portsmouth, O., 8-27.
 HALL, DON C. (Don C. Hall, mgr.): Appleton, Wis., 22-28, Sheboygan 29-June 8.
 HICKMAN-BESSEY (James D. Proudlove, mrt.): Edin, Okla., 14-27, Muskogee 28-June 8.
 LYCUM COMEDY (Kemble and Sinclair's): Houston, Tex., 22-27.
 MARSHALL (O. W. Russell, mgr.): Elkhart, Ind., 22-27.
 PICKETT'S FOUR (Willis Pickett, mgr.): Ilion, N. Y., 15-27, Herkimer 29-June 3.
 TAYLOR, ALBERT (E. J. Lessarre, mgr.): Hot Springs, Ark., 22-27.
 TEMPEST (J. L. Tempest, mgr.): Pine Grove, Pa., 22-27.
 WINNINGER BROTHERS: Oshkosh, Wis., 22-June 3.

OPERA AND MUSICAL COMEDY.

ABORN COMIC OPERA (Milton and Sargent Aborn, mtrs.): Brooklyn, N. Y., May 1—indefinite.
 ABORN GRAND OPERA (Milton and Sargent Aborn, mtrs.): Baltimore, Md., May 1—indefinite.
 ABORN GRAND OPERA (Milton and Sargent Aborn, mtrs.): Washington, D. C., May 1—indefinite.
 ABORN GRAND OPERA (Milton and Sargent Aborn, mtrs.): Brooklyn, N. Y., April 17-May 27.
 BEGGAR PRINCE OPERA (Edwin Patterson, mgr.): Wahpeton, N. D., 24, Fargo Falls, Minn., 25-28, Detroit 28, Staples 27, St. Cloud 28, Willmar 29, Montevideo 30, Madison 31, Watertown, S. D., June 1, Huron 2, Brookings 3, Springfield 4, Tracy 5.
 BEGGAR PRINCE (Edwin Patterson, mgr.): Alsworth, Neb., 24, Valentine 25, Chadron 26, Hot Springs, S. D., 27, Lead 28, Deadwood 29, Belle Fourche 31, Sturgis June 1, Rapid City 2, Philip 3.
 BERNARD, SAM (Meers, Shubert, mtrs.): Detroit, Mich., 22-24, Indianapolis, Ind., 25-26, GABRIEL, RICHARD (Fraser and Leiserer, mrt.): Louisville, Ky., 22-27, Fall River 28.
 CLIFFORD, BILLY "SINGLE" (Bob La Roy, mrt.): Chicago, Ill., 14-27.
 COUNTRY GIRL: Boston, Mass., May 15—indefinite.
 CURTIS' MUSICAL COMEDY (Florence and Curtis, mtrs.): Salt Lake City, U., March 12—indefinite.
 DELMAR MUSICAL COMEDY: St. Louis, Mo., May 25—indefinite.
 DILL, MAX (Max Dill, mgr.): Saskatoon, Can., 24-27, Moose Jaw 28, 30, Brandon 31-June 8.
 DRESSLER, MARIE (Low Fields, mgr.): St. Paul, Minn., 21-24, Chicago, Ill., 25—indefinite.
 FOLIES BRIGERGE (H. B. Harris, mgr.): New York city April 27—indefinite.
 POLLIES OF 1910 (Florence Eisfeld, mgr.): Denver, Colo., 21-27, Lincoln, Neb., 28, Sioux City, Ia., 29, Omaha, Neb., 31-June 8.
 HAPPY HOOLIGAN (Gus Hill, mgr.): Jersey City, N. J., 22-27, New York city 28-June 8.
 HARTMAN, FERRIS: Los Angeles, Cal., Oct. 10—indefinite.
 HEART BREAKERS (Mort Singer, mgr.): Milwaukee, Wis., 21-27, Chicago, Ill., 28—indefinite.
 BEN-PROKS (Low Fields, mgr.): New York city, Feb. 4—indefinite.
 ERICK, RALPH (Jos. M. Gallois, mgr.): Boston, Mass., May 22—indefinite.
 HONEYMOON TRAIL (Perry J. Kelly, mgr.): Pittsburgh, Pa., 22-27.
 IDORA OPERA (B. L. York, mgr.): Oakland, Calif., April 17—indefinite.

ITALIAN OPERA (Mindlin Bros., mtrs.): New York city 15-June 10.
 JACK AND THE BEANSTALK (J. C. Williamson, Ltd., mrt.): Auckland, New Zealand, July 24-Aug. 5.

KISS WALTERS (Meers, Shubert, mtrs.): Boston, Mass., May 20—indefinite.
 LITTLE MISS FIX-IT (Meers, Werba and Loescher, mtrs.): Chicago, Ill., May 22—indefinite.

LYRIO MUSICAL COMEDY: Portland, Ore., May 8—indefinite.
 MACDONALD, CHRISTIE (Werber and Loescher, mrt.): New York city, Dec. 28-June 10.

MADAME SHERRY (Co. A: Woods, Frases and Lederer, prop.): Chicago, Ill., May 14—indefinite.

MADAME SHERRY (Co. B: Woods, Frases and Lederer, prop.): Fargo, N. D., 24, Duluth, Minn., 26-28.

MADAME SHERRY (Co. E: Frases and Lederer, mrt.): Toronto, Ont., 22-27.

MARRIAGE A LA CARTE (Liebler and Co., mrt.): Chicago, Ill., April 30—indefinite.

MERRY MARY: Chicago, Ill., April 15—indefinite.

PEKIN STOCK: Chicago, Ill., May 1—indefinite.

PINAPORE (Meers, Shubert, mtrs.): New York city May 29-June 24.

PINE LADY (Klaw and Erlanger, mtrs.): New York city March 18—indefinite.

RING, BLANCHE (Low Fields and Frederic McKay, mrt.): Portland, Ore., 21-24, Spokane, Wash., 28.

ROYAL COMIC OPERA (J. C. Williamson, Ltd., mrt.): Wellington, New Zealand, 18-June 1, Dunedin 10-24, Invercargill 26, 27, Oamaru 28, 29, Taupo 30, Christchurch July 1-12.

SCHIFFER, FRIDA (Meers, Shubert, mrt.): SCHIFFER, FRIDA: St. Louis, Mo., May 7-June 8.

SHERMAN'S MUSICAL COMEDY (F. A. Wolf, mrt.): Calgary, Alta., March 27—indefinite.

SUNNY SOUTH (J. C. Rockwell, mrt.): Norway, Mich., 24, Gladstone 25, Manistique 26, Cheboygan 25, Onaway 30, Alpena 31, Harrisonville June 1, Oscoda 2.

SURATE, VALERKA (Lee Harrison, mgr.): Philadelphia, Pa., 2-27.

SWEET SIXTEEN: Boston, Mass., May 18—indefinite.

WILL O' THE WISP (Charles Bradley, mgr.): Chicago, Ill., May 16—indefinite.

WINNING MISS (Boyle Woolfolk, mgr.): Portland, Ore., 21-31.

WINTER GARDEN (Meers, Shubert, mrt.): New York city March 20—indefinite.

MINSTRELS.

DE RUE BROTHERS: Littleton, N. H., 24, Whitefield 25, Lancaster 26, Groveton 27.

FIELD'S GREATER MINSTRELS (Al. G. Field, mrt.): Coshocton, O., 24, Massillon 25, Alliance 26, Salem 27, Sharon, Pa., 29, New Castle 30.

BURLESQUE.

AMERICANS (Teddy Symonds, mgr.): New York city 8-27.

BIG BANNER (Frank Livingstone, mgr.): Cleveland, O., 22-27.

BIG GAIBNEY (Columbia Amusement Co., mrt.): Boston, Mass., 22-27.

BIG REVIEW (H. P. Dixon, mgr.): Brooklyn, N. Y., 22-27.

BON TONS (Ed F. Rush, mgr.): Minneapolis, Minn., 22-27.

BURLESQUE STOCK (John Grievens, mgr.): Boston, Mass., May 1—indefinite.

BURLESQUE STOCK (Isay Weingarten, mgr.): Chicago, Ill., May 7—indefinite.

BURLESQUE STOCK: Washington, D. C., May 6—indefinite.

COLUMBIA (Frank Logan, mgr.): New York city 22-27.

CORNER GIRLS (Sam Robinson, mgr.): TORONTO, Ont., 22-27.

CRACKERJACKS (Harry Leoni, mgr.): Chicago, Ill., 21-27.

FADS AND POLLIES (Chas. B. Arnold, mgr.): Buffalo, N. Y., 22-27.

FOLLIES OF NEW YORK AND PARIS (E. M. Rosenthal, mrt.): Washington, D. C., 22-27.

FOLLYS OF THE DAY (Barney Gerard, mrt.): Detroit, Mich., 21-27.

GAIETY MUSICAL: Minneapolis, Minn., May 12—indefinite.

GINGER GIRLS (Lou Hurtig, mgr.): Rochester, N. Y., 22-27.

GOLEMON CROOK (James Fulton, mgr.): Detroit, Mich., 21-27.

HASTING'S BIG SHOW: New York city 22-27.

IMPERIALS (Sam Williams, mgr.): Detroit, Mich., 21-27.

JARDIN DE PARIS GIRLS (Willie Boehm, mrt.): Buffalo, N. Y., 22-27.

JOLLY GIRLS (R. E. Patton, mgr.): New York city 22-27.

LOVE MAKERS (Sam Howe, mgr.): New York city 22-27.

LADY BUCCANEERS (E. M. Strouse, mgr.): New York city 15-27.

MIDNIGHT MAIDENS (Gus Hill, mgr.): Detroit, Mich., 22-27, Chicago, Ill., 29-June 3.

PARISIANS WIDOWS (Fred Abbott, mgr.): Baltimore, Md., 22-27.

PAT WHITE'S GAIETY GIRLS (Walter Greaves, mrt.): Boston, Mass., 22-June 3.

QUAKER BELLES: Philadelphia, Pa., 22-27.

ROBINSON'S CRUSOE GIRLS (Chas. Robinson, mrt.): Brooklyn, N. Y., 22-27.

ROSE SYLVIE (W. B. Campbell, mgr.): Toledo, Ohio, 22-27.

RUNAWAY GIRLS (Peter S. Clark, mrt.): Pittsburgh, Pa., 21-27.

SERNADEERS (George Armstrong, mrt.): Philadelphia, Pa., 22-27.

TROADEERS (Chas. H. Waldron, mrt.): New York city 15-27.

VANITY FAIR (Gus Hill, mgr.): Chicago, Ill., 21-27, Detroit, Mich., 28-June 3.

WASHINGTON SOCIETY GIRLS (Lon Watson, mrt.): Brooklyn, N. Y., 22-27.

YANKER DOODLE GIRLS (Sol Myers, mgr.): Chicago, Ill., 21-27.

CIRCUSES.

BARNUM AND BAILEYS: Cincinnati, O., 24, Hamilton 25, Indianapolis, Ind., 27, St. Louis, Mo., 29-June 3.

BUFFALO WILL'S WILD WEST: Lowell, Mass., Lynn 25, Salem 26, Newburyport 27.

CALIFORNIA FRANK'S (C. F. Rhodes, mrt.): New Bern, N. C., 24-June 3.

GENTLY BROTHERS: Danville, Ill., 24, Bradenton, Fla., 25.

HAGENBERG-WALLACE: Butler, Pa., 24, Dodes 25, Snyder 27.

101 RANCH WILD WEST (Miller Bros., mrt.): Rome, N. Y., 24, Oneonta 25, Rochester 26, Batavia 27, Buffalo 28-30, Canandaigua 31, Syracuse June 1, Utica 2, Norwich 3.

GRINGLING BROTHERS: Albany, N. Y., 26, Boston, Mass., 29-June 3.

ROBBINS, FRANK A.: Hackensack, N. J., 24.

SPARKS', JOHN H.: McKees Rocks, Pa., 24, STARRETT'S (H. S. Starrett, mrt.): Brooklyn, N. Y., 22-27.

MISCELLANEOUS.

BARNUM, HYPNOTIST (R. G. Barnum, mrt.): Duluth, Minn., 17-24, Hibbing 25-28, Virginia 29-June 5.

FRIARS' PROLOC (Friars' Club): New York city 28, Atlantic City, N. J., 29, Philadelphia, Pa., 30, Baltimore, Md., 30, Pittsburgh, Pa., 31, Cleveland, Ohio, 31, Cincinnati 2, St. Louis, Mo., 3, Chicago, Ill., 4.

HOWE'S TRAVEL FESTIVAL (Lyman H. Howe, mrt.): Cleveland, Ohio, April 30-May 27.

HOWE'S TRAVEL FESTIVAL (Lyman H. Howe, mrt.): Kansas City, Mo., May 7-June 17.

LYNDWOOD'S VAUDEVILLE: Stuart, Ia., 22-27.

NORWOOD'S HYPNOTISTS (M. H. Norwood, mrt.): Grand Rapids, Wis., 22-27.

RAYMOND, THE GREAT (Maurice F. Raymond, mrt.): Bilbao, Spain, 17-24, Villa 25-30, Barcelona June 1-15, Turin, Italy, 17-24, Milan 26-July 7.

ST. DENIS, RUTH (Henry B. Harris, mrt.): Spokane, Wash., 25-26.

VICTORIA VESTA (Col. W. A. Thompson, mrt.): Chicago, Ill., 20-29.

MINNEAPOLIS.

Ernest Glandenning Added New "Laurels"—Frances McLeod a Favorite Here."

After a week of The Gay Lord Quex, the Neill co. at the Metropolitan presented Secret Service week of 14. Arthur Byron scored as Thorne, Adelaide Klein was Edith Varney, and the other leading roles were in the hands of Francis Alder, Amelia Mayborn, James F. Galloway, Gileen Shine, Allan Murman, and Ernest Glandenning, who carried off the honors of the performance by his brilliant work as "Miffled" Sanchez. The Cricket will follow. James Neill has clinched his interest in the co. and it will be seen at the Krohn-Klein Stock co.

At the Leslie Lee Lee Baker Stock co. was seen 14-20 in Mary Jane's Pa., following a week's revival of Billy, in which Bert Waller carried off the honors. Lee Baker and Edith Evelyn won new laurels in the leading roles. Alice Hillis was the child, and the other roles were all in capable hands. Frances McLeod, a Minnesotan girl and a favorite of former stock days, returns as second woman with the Lyric co., and George Baldwin, a newcomer, made a favorable impression in a role without much opportunity. The co. will move to the Shubert for the summer season, opening 21 with The Whirlwind.

The Klimt and Gassco co. at the Bijou, after opening with Monti Cristo, followed 14-20 with The Squaw Man. Willis Hall and Edith Mae Hamilton have the leading roles. East Lynne will follow.

The Gatsby will have summer stock opening 21 with Fiddle De Dum. Sam Sidman is principal comedian and Sol Fields the star director.

At the Orpheum The Tales of Hoffman was the headliner, with Frank Tinney and the Lorch Family, also excellent numbers. Wally Zimmerman headed the bill at the Miles, and Edward Jose in Father performed a similar service at the Unique.

CARLTON W. MILES.

JERSEY CITY.

The Easiest Way Drew Big Houses—Edna May

Spencer as a Comedienne

The Easiest Way was the attraction at the Majestic 15-20 to elegant patrons, and the splendid play gave the best of satisfaction. It was staged in a perfect manner and the co. was a capital one. Frances Starr as Laura Murdoch was delightful from start to finish and her delicate discretion was roundly applauded.

Joseph Kilgore as the cynical Brockton was excellent. Edwin Robins as Madison, the newspaper reporter, was fine. Louise Randolph as the ex-actress was strong and she crowded the star close for honors. Violet Rand as the colored maid proved to be a clever character actress and she received well merited recognition. East Lynne 22-27, and close of a very good season.

A Female Drummer was an instantaneous hit at the Orpheum 15-20, when the versatile Spencer Stock co. was seen to the greatest possible advantage. The three acts were well staged and the entire production was a success.

The Easiest Way was to portray the author's ideas and the co. did him justice. Edna May Spencer as the dash-drummer was fine. She was snappy, full of life and proved herself a comedienne as well as a serious leading woman. Harry B. Castle had a star part in Wood B. Smooth and did clever work. Arthur S. Byron as the colored porter was immense. George Hoey as the elevator boy was a special engagement and he covered himself with glory. Florence Hill as the cash girl was at her best and Olive Grove kept up her reputation for good work. Augustus Phillips, Neil Barrett, William Pinkham, L. J. Fuller, Harry Fisher, and Bob Spooher had small parts, but, as usual, they were parts that stood out strong with such clever people to interpret them. Many good specialties were introduced by the American Singing Four, a good quartette: Neil Barrett, George Hoey, Helen Bell, and Mrs. May Barrett. Helen Bell, who was the "real singer," in imitation of Eva Tanguay, Brewster's Millions 22-27. The Banker's Daughter 23-June 3. Arrangements have been completed to keep the house open all summer and a popular line of plays has been selected for presentation.

Downing Clarke, who has been a member of the executive staff of David Belasco for many seasons, has been here an acting manager of The Easiest Way co. at the Majestic Theatre 15-20. Mr. Clarke was a frequent visitor to this city seasons ago and made many warm friends, and it was a genuine pleasure to meet him and once more grasp his warm hand. Mr. Clarke enjoyed his week's vacation (as he termed it) here, and is as enthusiastic as ever about David Belasco and his many excellent attractions.

Ringing Brothers' Circus 17 to fair attendance in the afternoon, but packed to suffocation at night. The performances were of the best character and all the acts were good.

Raymond Whittaker, former leading man of the

Spooher Stock co. at the Orpheum Theatre here, was a visitor 16. There is some talk of his being the new leading man at the Empire Theatre, Hoboken, before long.

Augustus Phillips, the leading man of the Spooher Stock co., presented Edna May Spencer with a diamond ring on the occasion of her sixteenth birthday 10. The house staff gave her a beautiful necklace with bracelet to match, and her brother-in-law (Charles E. Bianchi) gave her a life-sized oil painting of herself, which now

MOTION PICTURES

"SPECTATOR'S" COMMENTS

In the remarks previously made in these comments advising brevity in writing picture plots or scenarios, nothing new or startling has been urged. "Make them short" has been the plea of every producing company since the beginning, and all writers with any knowledge of the subject have urged the same thing in some form. One of the best of these writers, Epes W. Sargent (Chicot), who is especially well equipped for discussing the matter, having been employed for some months editing and reading scenarios for a leading producer, published an article in *The Film Index* of Jan. 28, in which he went into the "technique of the scenario" quite fully. While he refused to place any limit on the length of the scenario, pointing out very consistently that "if you write your story in action and as tersely as possible you need not count your words," he nevertheless illustrated what he meant by the word "tersely," by giving several sample scenes from his own idea of a proper

lished on this page recently as this writer's idea of a model for brevity was selected, among other reasons, because it permitted extreme condensation without depriving the director of any essential information that would aid him in effective production. Epes W. Sargent, in a recent article, declares that the so-called model went too far in this direction. Indeed, he grows quite indignant over the matter, saying that it may mislead new writers, who look to *The Spectator* for advice. He goes so far as to say that "the average editor would throw the script back in its envelope unread." The *Spectator* refuses to believe this. He particularly refuses to believe that Mr. Sargent would have done it, because the story, regardless of its written form, is one of the strongest picture stories ever produced by any company. To have rejected it unread, or, having read it, not to have recognized the strength of the plot, would have been tantamount to saying that the scenario editor was a stupid, incompetent ignoramus, which Mr. Sargent unquestionably is not. If, however, he is right in declaring

referred to, which appeared in *The Mirror* of April 26. Such brevity was also shown in a later *Mirror* in reducing Mr. Craw's forty-three words down to five. In both cases the details and fancy descriptive writing that were eliminated were only such as this writer believes could be safely left to the director's judgment and imagination.

Mr. Sargent's remarks regarding *The Spectator's* reduction of Mr. Craw's forty-three words to five are especially hilarious, and he proceeds to offer his own improvement. *The Spectator's* five words were: "Veranda. Porter proposes to Virginia." Mr. Sargent's amendment is: "Veranda. Porter and Virginia enter from house—they chat for a moment—Porter proposes with old-fashioned gallantry." He justifies this increase of words by the claim, very well founded, too, that in matters of detail in working out a scene the scenario author "may suggest a layout of scene that might be more effective than that the director might devise." We need not quarrel with



ENOCH ARDEN SAILS AWAY



HOME IN HIS ABSENCE

SCENES FROM "ENOCH ARDEN" (BIOGRAPH, TWO REELS) SOON TO BE ISSUED

scenario, in which there appeared a number of admirable examples of brevity. For instance, not to quote the shortest, here is scene 6: "Baro stage—piano down stage—girls having voices tried—Beth enters—shows card—voices tried—approved—given contract—exit." It might be argued by some funny fellow that no explanation is given here as to how Beth had her voice tried. Did she sing through a megaphone? Was she sitting down or standing up? or was she on her left ear, with her heels in the air? Did the director try her voice with a yard stick or a pint cup, and when he approved did he do so by wig-wagging with his feet? These would be silly objections, of course. The director is supposed to be something better than a blockhead, and if he is given just a fair indication of what is meant, he is supposed to carry it out consistently.

The scene quoted above from Mr. Sargent's model scenario could easily stand further pruning without robbing the director of anything that he ought to know to produce the scene as intended, but there is no need of being captious or hypercritical over these matters. The point is to tell no more than is absolutely necessary to convey the action, so that the director can carry it out intelligently. One writer will naturally use a dozen words, where another will say the same thing in a half dozen. It doesn't matter much, so long as the manuscript doesn't run into unnecessary lengths. When it is too long—say one thousand or two thousand words, or longer—the scenario reader is apt to balk at it. He will read the short and snappy ones first, leaving the long stories for more time, which sometimes never comes. Moreover too many words with too much useless detail must inevitably obscure the big central idea of the story, and in the motion picture more than in any other form of action the naked central story or plot is the essential thing. Hence the necessity, as this writer has repeatedly stated, of reducing the story to a single paragraph as is required by several of the picture producing companies, whether the story has been written out in proper scenario form or not.

The subject for the sample scenario which was pub-

that the average scenario editor would have rejected it unread, we have here at last the key to the very conundrum that has been puzzling a great many people: Why are so few motion pictures really worth while? The answer would be that some companies' readers don't know the good and strong stories when they see them. They are unable to see further into a story than the shell—the typewritten words in which it is clothed.

Bosh on such a shallow conception of the ideal picture play! It is not the typewritten form nor the pretty words that ever see the light of the screen, except where a letter or a caption is introduced. It is the idea or story underneath and the manner in which it is conveyed that counts most. If any manufacturers are selecting their material on the basis of scenario form alone they will do well to correct their methods at once. These details have their uses, to be sure, but they should be held subordinate to the main thing, which is the meat in the nut—the story that is told. It is this story that needs discovering, elevating and building up first of all. Mere script form, however much it may aid the director, can far better take care of itself than can the story.

But, as already said, elegance of scenario form has its uses, coming always after the story. It would be idle to say that two good stories sent to manufacturers by different writers—one perfectly written by Mr. Sargent, for instance, and the other a crude synopsis, prepared, let us say, by *The Spectator*, would fare equally well. Hence after the good story has been invented it is of advantage that it be written out in the best form for the purpose. Hence, also, it is that incidental attention has been paid in this section of *The Mirror* to the matter of scenario techniques. *The Spectator* has urged, and will continue to urge, brevity as one of the first rules of scenario composition—not brevity that omits any essential point of the story or incidental action, leaving the director entirely in the air, but brevity that eliminates every possible detail that any director, better than half witted, should be able to imagine as following logically the few necessary details that are set down. This sort of brevity he believes is shown in the so called model scenario already

this general opinion, but in Mr. Sargent's exemplification of it, it would be interesting to have him point out what, if any, odd or original details he has added to *The Spectator's* five words quoted above. Wherein has he suggested "a layout of scene that might be more effective than that the director might devise?" Is it the entrance from the house to the veranda? How else could they enter? Climb over the railing? Perhaps it is the "chat for a moment." Jehosaphat! Is his opinion of directors so low that he considers a "chat for a moment" a valuable suggestion for a novel layout of scene—something "more effective than that the director might devise?" Go 'long, friend Chicot, quit your fooling! Or is it that Mr. Chicot's experience has been with just that type of director? We have left, then, as an addition to *The Spectator's* five words, only the words "with old-fashioned gallantry." Here, it may be admitted, is a detail of some value—a detail, however, that *The Spectator* judged would be assumed by the director, since the characters of the people involved could have permitted no other kind of proposal. It could hardly be supposed that Porter would propose like a Digger Indian. Still, the words might be of some use, especially with Mr. Sargent's type of directors; so let the amendment stand: "Veranda. Porter proposes to Virginia with old-fashioned gallantry."

This correction or amendment which *The Spectator* concedes to Mr. Sargent's superior knowledge and experience recalls a somewhat similar case that occurred quite a number of years ago, when this writer was a cub reporter. Jim Stewart, a negro character of the town, had hit his wife over the head with an axe, causing a gash, which the cub reporter stated in his paper was "two inches long." Owing to the structure of the head that had been hit, no particular harm was done, and, owing also to the lady's disinclination to prosecute, Jim was soon out of jail. His first business was to visit the newspaper office with blood in his eye. Cornering the reporter, he demanded:

"Is yo' de gen'man what put dat piece in de papah?"

"Yes. What's wrong with it?" was the reply.

"Nuf wrong wif it; dat's what dey is," continued Jim. "An' ah demands a contraction."

"All right," said the reporter, "if any misstatement has been made we will be glad to correct it."

"Ah wants yo' all to say," said Jim, with great emphasis, "dat, dat gash what ah cut in mah wife's head wan't no two inches long. Hit was only an inch an' a half long."

Needless to say, he got the "contraction," with sundry trimmings, that appeared to please him immensely. It is hoped that The Spectator's accepted amendment will be equally agreeable to Mr. Sargent.

Before concluding these remarks inspired by Mr. Sargent's challenge, and which it is trusted may be of some assistance to scenario writers, if only to impress them still more with the idea of reasonable brevity in scenario drafting, reference may be made to a few errors in statement of fact which Mr. Sargent makes in his most recent article regarding The Spectator and his expressed opinions. These errors are, of course, inadvertent, but they are none the less important. He says: "The Spectator admits that he is not familiar with script forms"; again: "He himself admits his ignorance of script form." This writer has never admitted anything of the kind. He has seen and read many manuscripts of scenarios—many that have been called models by directors—not so many as Mr. Sargent, but enough on which to base an intelligent opinion. What The Spectator did say, and to which Mr. Sargent probably refers, was that he did not have "access to original manuscripts," meaning at the time of writing. Next, Mr. Sargent says: "Spectator recently

INCREASING RELEASES.

The Licensed Companies Will Produce Five Reels Per Day—No Falling Off in Quality Probable.

The Edison licensees have inaugurated a new policy in film releases, looking to an increase of output. For the past year the releases have numbered four each day, but during the month of June the daily releases will be brought up gradually to five per day, making a total of thirty reels per week of new output. The individual companies that will participate in this increase are Selig, Kalem, Vitagraph, Pathé, Essanay and Lubin. This will make the output of the several companies as follows: Biograph, two per week, Edison three, Essanay three, Kalem three, Kleine Eclipse one, Kleine Gaumont two, Lubin three, Melies one, Pathé five, Selig three, Vitagraph four.

Selig is the first company to commence the increase, having announced a new release for May 23 and each following Tuesday. The others will follow, Kalem adding a Monday release, Vitagraph one on Wednesday of each week, Pathé Thursday, Essanay Friday, and Lubin Saturday. The new schedule of releases will then stand as follows:

Monday—Biograph, Kalem, Lubin, Pathé, and Selig.

Tuesday—Edison, Essanay, Gaumont, Selig, Vitagraph.

Wednesday—Edison, Kalem, Pathé, Eclipse, Vitagraph.

Thursday—Biograph, Lubin, Melies, Selig, Pathé.

Friday—Edison, Essanay, Kalem, Pathé, Vitagraph.

Saturday—Essanay, Gammont, Lubin, Pathé, Vitagraph.

ENOCH ARDEN IN TWO REELS.

The Biograph Company will soon issue a two-reel subject adapted from the poem of Enoch Arden, which will be looked forward to with lively anticipation by the picture public generally, particularly in view of the specially finished character of previous Biograph productions dealing with higher class subjects. On this point, however, the Biograph people display their usual reticence, being merely content to announce the film without any laudatory claims as to how good it will be. Consuming two reels, the story has been so divided, it is said, that each reel will be an intelligible story in itself. The first reel ends with Enoch Arden a castaway. Careful selections from the poem take the places of the usual inserted captions. The film was made in California and from the illustrations printed on this page it will be seen that the backgrounds are peculiarly appropriate and artistic.

MR. TAYLOR AND MISS LEONARD QUIT.

Stanner E. V. Taylor and Marion Leonard are no longer with the Reliance Company, and James Kirkwood has been appointed director. The change took place last week.

Mr. Taylor is known as one of the most successful scenario writers in the country, and although he has never made pretensions as a director his work with Reliance films has proven to be wonderfully effective in many particulars. Miss Leonard, who is Mrs. Taylor in private life, is one of the most popular leading ladies in the motion picture ranks. Mr. and Mrs. Taylor sail for Europe this week, taking a long deferred vacation. No state-



THE LONELY CASTAWAY



THE RETURN AND DISCOVERY

SCENES FROM "ENOCH ARDEN" (BIOGRAPH, TWO REELS) SOON TO BE ISSUED

declared that the plot of any play could be written on the flap of an envelope." The correct quotation was: "A manufacturer will buy a big idea written on the flap of an envelope." Again, Mr. Sargent declares: "Spectator has been used to giving the bare outlines of the story and telling the rest to the director in person." Whether The Spectator has ever tried his hand at scenario writing or not is not pertinent, but this can be said with emphasis: He never told "the rest" nor anything else about a picture "to the director." There are other minor points in which Mr. Sargent apparently misunderstands The Spectator, but only one more need be referred to. He uses these kindly, but misleading, words in closing: ". . . . It is to be regretted that Spectator, who usually speaks with the voice of authority, should err in so important a particular (urging extreme brevity in scenario writing) when application to any film manufacturer would give him the requisite information." The facts are that The Spectator has discussed the subject under consideration many times with directors, manufacturers and scenario editors. Therefore his opinions, whether sound or unsound, were not formed offhand.

This writer has no wish to pose as an authority on any subject he discusses, and he distinctly refuses to go into any pedigree of qualifications to establish himself as an authority. Readers must take what he writes for what they may think it is worth—these comments must always speak for themselves. If they prove the writer of them to be misinformed, or to be drawing erroneous conclusions, such results cannot be long concealed, and "Spectator's Comments" must be discredited by just that much. In the meantime it may be taken for granted that whatever either The Spectator or Mr. Sargent may think or write on the question of scenario brevity will have only incidental and comparatively insignificant effect on the development of this new form of literature.

THE SPECTATOR.

Coming at the opening of the Summer season, when the demand for new reels is at the lowest, owing to the Summer closing of many houses, this increase is considered most significant. It is held by some to indicate still further increases before next Fall, with a view probably of supplying the demand of the many houses located in competitive districts, for programmes of films differing almost entirely from those shown by neighboring houses. At the present time, where four reels per day with daily changes are shown in any theatre taking the licensed service, the entire output is consumed, and it follows that other neighboring houses must eventually or simultaneously show the same pictures. By increasing production this difficulty among them is overcome to a certain extent. In towns where the policy of changing programmes only twice or three times per week prevails, this complaint has not operated, but even in such towns there should be an advantage in the larger number of releases, giving the houses a greater latitude in the selection of programmes.

It was formerly argued that increased production by any one company might be accompanied by a falling off in quality, due to the possible greater haste employed in preparation, rehearsals, etc., and this view has been expressed in these columns at different times. It must be admitted, however, that in actual practice the fear has not been justified. When the Kalem Company increased from one to two reels per week there was no falling off in quality. On the contrary, there was the same steady improvement that had been previously shown. It was the same with the Vitagraph's increase from two to three reels and the Edison's increase also from two to three reels, as well as all other increases that have occurred in the past among licensed companies. Instead of deteriorating or standing still the companies advanced their quality. So it may be argued quite safely that the same rule will hold good in the coming increase of production or any further increases that may follow.

ment has been given out as to the reason for the apparently sudden resignations, and the announcement came somewhat as a surprise, as it was understood that Mr. Taylor and Miss Leonard had a long time contract with the company. It is reported, however, that there was internal friction that finally resulted in mutual cancellation of the contracts.

Mr. Kirkwood, who succeeds Mr. Taylor as director, is already widely known to picture patrons as a capable actor.

EDISON HISTORICAL FILMS.

The Edison Company, which announced some months ago a projected series of films dealing with American history, now states that the first release of this class will be The Minuteman, which will come out some time in July. It will include the Battle of Lexington. The second film of the series will deal with Ticonderoga, and others will follow in which Bunker Hill, the Declaration of Independence and other important events in the Revolutionary War will be the principal features. The Edison producing forces have been taking the greatest possible care to attain historical accuracy and to make the films at the same time strongly interesting, realistic and correct in atmosphere.

VITAGRAPH NOVELTIES COMING.

The Vitagraph players have just completed a Russian picture of the sixteenth century, which will show the social and political conditions of historic Russia. This will not only be instructive but marvelously spectacular, in the great crowds in the market places and before the halls of justice. Another contribution to the demand of the entertainment public will be a circus picture, and it will be a most faithful portrayal of "the knights of the ring" and their life under the canvas, full of variety, adventures and daring.

Reviews of Licensed Films

Discharging the Cook (Selig, May 15).—There play farce in which two children perpetrate violent pranks on the cook in this little quiet community because there is a logical reason for it. The cook is a terror, and neither master nor maid can discharge her. The children now take her in hand and drench her with water, knock her over with a swinging weight, sick the dog on her, and finally blow her up with dynamite after which she is glad to go.

Home, Kind Hubby (Selig, May 15).—There isn't much to this plot, but the Selig comedian gets out all there is. Hubby proposes to do the housework when his wife has a headache. He experiences the usual troubles in the kitchen, and some that are not usual. Finally giving it up and telephoning for a cook who arrives and completes the dinner. But artful Hubby fails to tell his wife of the help he has had, and blandly accepts her praise for the fine meal that he served.

The Angel of the Slums (Lubin, May 15).—The general atmosphere of this story is excellent, and it is on the whole smoothly and clearly presented. The letter in the first scene seemed to be a mistake, as it had absolutely nothing to do with the story. The pretty slum worker meets the gang in a back saloon, where she has come to distribute tracts. She is protected from insult at the hands of the leader by one of his pals. She resolves to save his soul. Visiting their den she overhears them plot a robbery, and follows. If it was supposed to be evening, it was not indicated. She meets her champion outside and bids him fly, as the police are coming. She gives the warning to his mate, and flees with her to the saloon. Here he is soon joined by the rest of the gang, who presumably must have traced him thither, though people pursued by officers do not have much time to trace. She hides them all for his sake, and lies when the police come in. Then, of course, the gangsters are more than grateful, and leave their champion with her to begin his reformation. One hardly likes to criticize the little lady's methods, but doubtless if she had been a little older she would have adopted a different mode of procedure, more consistent with what she was supposed to stand for. Pearl White is the very pleasing maid, and doubtless under her new direction will show great development. Albert McGovern gave a natural representation of his character, and the leader of the gang is deserving of mention.

The New Dress (Biograph, May 15).—After their betrothal and marriage they went to the market together each day, this Mexican maid and man, with the old father and the old doggy. One day in the market place she be-

came enshrouded in a dress. He paid a deposit on it, and promised to make up the deficiency from his day's sales. She returned happy in the thought of her new acquired finery, but when he returned late that night, he told her he has lost it. Next day she hunted for the dress, and found it on another woman—given to her while he had been filled with the spirit of wine. Gradually her grief erased her, but the desire for the return of her dress was lost at the sight of her new born babe, which brought back her reason to her. The action of the picture maintains excellent atmosphere and the characters are typical, emphasizing the fact the expression of human emotions through each individual character is more to be desired than the parade of beauty or the personality of a singer.

The Angel of the Slums (Lubin, May 15).—The general atmosphere of this story is excellent, and it is on the whole smoothly and clearly presented. The letter in the first scene seemed to be a mistake, as it had absolutely nothing to do with the story. The pretty slum worker meets the gang in a back saloon, where she has come to distribute tracts. She is protected from insult at the hands of the leader by one of his pals. She resolves to save his soul. Visiting their den she overhears them plot a robbery, and follows. If it was supposed to be evening, it was not indicated. She meets her champion outside and bids him fly, as the police are coming. She gives the warning to his mate, and flees with her to the saloon. Here he is soon joined by the rest of the gang, who presumably must have traced him thither, though people pursued by officers do not have much time to trace. She hides them all for his sake, and lies when the police come in. Then, of course, the gangsters are more than grateful, and leave their champion with her to begin his reformation. One hardly likes to criticize the little lady's methods, but doubtless if she had been a little older she would have adopted a different mode of procedure, more consistent with what she was supposed to stand for. Pearl White is the very pleasing maid, and doubtless under her new direction will show great development. Albert McGovern gave a natural representation of his character, and the leader of the gang is deserving of mention.

The Angel of the Slums (Lubin, May 15).—A bright, humorous comedy of mixed character is well constructed and worked out in this film. In this case it is two cameras that are exchanged.

A young husband, tired from overwork, is packed off to the country by his wife, and told to take snapshots of nature. He meets a reporter friend on the train off on an assignment. The reporter takes a number of pictures of dramatic ladies in costume. The cameras are exchanged on the return trip, and of course there is much domestic trouble when the films are developed. Until the reporter sets the matter straight by returning the other camera and bringing the films on nature. The acting while acceptable leaves something to be desired in the way of transition and subtlety of emotion necessary to comedy—in other words shading. This may be seen in the story is rather obvious in its conclusion.

In the Baggage Coach Ahead (Edison, May 16).—The poem of this name is presented in pictures that fully realize the spirit of this old familiar composition. Much of the success of the film is due to the whole soulful portrayal of the young husband (Guy Combs). It is altogether a very sympathetic and delicate rendered picture of artistic merit and worth. The baby held by the lone man passenger annoys his fellow travelers until he tells them of his wife in the baggage car ahead—how in the spring she claimed him as her own, the going to the new home and the joy of it, then the sorrow that brought him there in their presence. Each scene rises out of the screen and fades away for another—an admirable effect for such a picture.

Billy in Trouble (Pathé, May 17).—Billy Quirk as Billy, the young husband in this comedy film plays with his usual effect and with rather less than his usual confidential explanations to the front. The story, however, is not overburdened with novelty or wit. He and his wife quarrel because she saw him with his arms around another lady—her former rival. Billy was innocent, however, as he was only trying to clasp the lady's necklace. In the argument that followed, Billy's wife choked him, and he played possum, to her great horror and remorse. She thought she had killed him. She gave herself up to the police, who, on investigation, found Billy alive and laughing, after which reconciliation followed. The choking episode would seem more fitted to farce than to comedy, which was the spirit in which the picture was played.

in Toyland (Kalem, May 17).—This trick picture has some elements of novelty, in the fact that there is an amusing story told—amusing even if it did end in the untimely death of the fair doll lady. The trick idea, however, is quite old, though not recently seen in pictures, which may excuse it. Dolls are made to appear as if alive, and moving through the several scenes. Two doll officers in love with a doll lady fight, a duel in the midst of which she interferes and gets both swords through her saddest anatomy. The trick pictures are introduced and closed by scenes in a child's nursery that appear to mean nothing.

The Bankrupt (Gaumont, May 16).—The treatment accorded this story and the delicate, graceful and clever acting and directing make this a highly entertaining and artistic picture. The settings are enchanting, the train effect in the chamber being particularly pleasing; also the two parties on the phone with the train running between is a novelty. When Rousseau learned that his daughter, Viola, was in love with Harry Clarkson, his secretary, he bade the young man go to his uncle's gold fields, and if after two years he returned successful he should have his daughter in marriage. He refused the hand of his daughter to Kober, the rich financier, as he could not persuade his daughter into a loveless marriage. Two years after this Kober instigated the young man's ruin. Rousseau was prevented from suicide by his daughter, and his debts were canceled by the return of Clarkson, who having discovered a gold mine presented his bride to be with a half a million dollars. The refinement and delicacy with which the man and maid expressed their love might well be patterned and studied.

The Animal's Care and Treatment in Captivity (Edison, May 18).—This is a descriptive article in pictures of the Lincoln Park Zoo, Chicago, and presents to the public a decidedly interesting set of pictures showing not only the animals, but much of the inner routine work not seen by the average visitor. Perhaps the most interesting feature in this way is the distribution of food, where it is seen in the storehouse, divided or weighed, and allotted to different keepers for the numerous kinds of animals. Fifty-four different varieties of food are used at the approximate cost of \$12,000 per year. Among the animals shown is the largest herd of thoroughbred buffaloes in captivity. The operation on the baby camel's knee and the cloning of the African lion's claws are also noteworthy. A general exhibition of all the animals is given at feeding time.

The Juggler's Vengeance (Eclipse, May 17).—There isn't much to this story, and what there is is acted with intense melodramatic over-expression. It is a circus story located in France. The juggler, who throws knives at the lady standing against a blank background, takes a poor wanderer into the troupe and the latter rewards him by making love to the woman. The juggler's revenge consists of making the stranger take the woman's place and then pinning his hand to the plank with a knife. The wanderer is glad enough to resume his wandering, but the lady by copious tears and the appeals of the other players gets herself reinstated in the juggler's affections.

Fishguard Harbor (Eclipse, May 17).—These are very interesting scenes, showing the harbor in Wales where Cunard steamers now arrive from America, with scenes of disembarkation from the Manhattan, and the lighter and the start for London on the Great Western Railway. It was noted that nearly every other person carried a camera.

In and Around Cuba (Edison, May 17).—It is seldom that a scenic or travel picture is applauded, and it is therefore significant that this one was quite warmly received at Keith and Proctor's Harlem Opera House. For a film of this class the photographer should have an eye for the interesting features of a city or country and the film should be arranged with proper captions, all of which are evident in this case.

How the Hungry Man Was Fed (Edison, May 17).—The wit of this comedy story is so thin that had it not been for the excellent character work of William West as the tramp, and the generally effective management of the whole picture, it must have fallen flat, notwithstanding the name Richard Harding Davis as the author. However, as it is the film is laughable. The tramp, "touches" Van Bibber, a club man, several times in succession, each time getting a half-dollar, on the plea that he is starving. The last time, Van Bibber drags him into a restaurant and makes him eat a big meal, which was a difficult job for the tramp to do, seeing that he had previously cleaned up the entire free lunch of a saloon. As a finish Van Bibber makes the tramp pay for the lunch.

Her Humble Ministry (Lubin, May

18).—One must thoroughly enjoy this story of the so-called underworld, because it is so natural. It is utterly devoid of mock sentiment or deep crime, as is the drift of many dramas of this nature. Man is still man wherever he is. She is taken from her debauched parents and sent to a reform school. Here the sisters teach her what is best in life and in the course of time she has a position in a cheap restaurant offered her. Here she meets a fellow just out of prison who refuses to pay for a meal. She pays for it out of her own pocket and lets him go. It sets him to thinking and he follows her that evening and apologizes on the park bench. He in turn is followed by his pal, who is very much in a quandary to understand his friend's actions. She loans him her prayer book, which ends in their both applying for positions at the restaurant, where they earn their first honest meal. The scene in the cheap restaurant at lunch hour was consistently laughable. Miss Lawrence realizes the role of the girl in her general understanding manner. Arthur Johnson and Albert McGovern are the characteristic bad men.

The Manicure Lady (Biograph, May 18).—This is a capital story and well evolved, but there seems to be a tendency to play straight and then wander into farce. It was most successful when played as natural comedy, though the opportunity afforded for a few significant points were passed over and the manicure lady's predicament at the cafe hardly "paid over." These points, however, are in nowise detrimental to an amusing and acceptable whole. The barber is much adored by the lady, but she is so busy accepting the advances of a young chap that she hardly has time or inclination for him. Accordingly he dines alone at the hash-house, while she, a little out of her environment, dines in the cafe and fails to see his small box of bonbons, so diminutive in comparison to her young and delightful escort. That evening, however, when the long enduring barber sees her ride off in the other fellow's automobile, he leaves his unshaved customer, climbs up behind the automobile and interrupts the joy ride by jumping over into the seat, throwing the fellow out and insisting that she accept the ring she had hitherto declared made of brass—a unique and amusing conclusion.

The Redemption of Rawhide (Meille, May 18).—An amusing little comedy is well played in this film with a number of characteristic touches. It relates how the rector has been assigned by the bishop to Rawhide Texas, which was imperatively in need of reformation and where the XXX saloon seemed to be the chief public building. None of his traction met with favor in the eye of the boys until his daughter arrived. The next Sunday they all went to Sunday school, and in an unusual scene tried to learn the Ten Commandments. Later when they all proposed she declared she would keep company with the fellow who first learned the commandments. There was an immediate demand for the one and only testament. The outcome would have been interesting. The story seemed just begun when it ended.

Case of High Treason (Edison, May 19).—Thomas N. Hanahan's *The Under Man* is given in picture of exceptionally fine background, but the story perhaps suffers from too much material, being rather too long to be told clearly and concisely upon the regulation film. What the first scene was intended to convey is not clear. As it seemed to do nothing in character relation. In the next scene Captain North was seen to plot something with two rough individuals on the beach. Later they waylaid a young lieutenant who was bearing important papers of some nature. These were then given to a man who looked like a Senator. The lieutenant was court-martialed, but escaped out of his prison by simply getting out the window and sliding down the cliff. Some time later he is seen as secretary to a South American Republic. Then comes a Miss Norman in his charge from the United States. The evidently braggadocio Captain North with her, and when he sees the young lieutenant he makes it known that he escaped from a military prison. It does not seem to do much harm, however, for it is not indicated that the lieutenant is in love with Miss Norman. The president then has North arrested for refusing his invitation to a military dance, when he declares he will not dance with negroes. A boatman, his former hireling, gets implicated in the arrest, is injured and seeks aid at Miss Norman's abode. She goes at once to the office of the president to see the lieutenant, and she seems very angry about it. Then the lieutenant does the surprising thing of holding up the president and compelling him to sign Captain North's release. The lieutenant makes his escape from the pursuing soldiers by the grateful hireling assuming his place. They reach the beach and board the yacht. The scenes and atmosphere maintained are exceptional.

The Show Girl (Vitagraph, May 19).—The show girl's character is made here to rise superior to that of the man in the cast, all of which might very well be. The story is human and altogether possible. A young doctor, happily married, meets the show girl and renews a former friendship, not telling her he is married. But she finds it out and redireets a letter he had sent her with a string of pearls, sending it to the wife. Then she calls on the doctor, leaves the pearls, denounces him, and remains as a patient while the wife receives the letter and showers her pleased thanks on her husband for his generosity in giving her so fine a present. The husband (Maurice Costello) might have shown his contrition a bit better, but the show girl (Helen Gardner) could scarcely have played her part with finer feeling, while Miss Turner as the wife was pleasing in a part that called for no special effort.

In Blossom Time (Kalem, May 19).—Sawchook this story as worked out lacks homogeneous qualities; it does not seem to be well knit together, although the theme and coloring are of fine quality. It is a romantic story of early Florida, telling of a Spanish landowner's son (Jack Clark) who fell in love with the daughter of the gardener (Gene Gauntier). The young man's father took him to Europe, after convincing the girl to renounce him, although she had already married him secretly, the threat being that the father would disinherit the son if she refused. Time went on and a baby came, which enraged the old gardener, and would surely have justified the girl in telling him the truth. However, she left it to the priest to set the old man's mind right, and humbly waited for better times, which arrived when the old landowner conveniently died in Europe and the son came home to claim his bride and child.

Sunshine and Shadow (Vitagraph, May 20).—Sunshine is a little white girl in the South before the war, and Shadow is a little black playmate—a slave on the plantation. Sunshine has a birthday party and shadow, of course, receives no invitation, but goes, nevertheless, hiding underneath a sofa. Here Sunshine hides her new doll, to keep it away from her guests, for she is a sold child. Having the doll thrust at her in this fashion, Shadow cannot resist carrying it off to her cabin and

SELIG FOUR COLOR POSTERS AT ALL EXCHANGES

STABILITY AND NOBILITY

ON MAY 23

A real Western Comedy Drama with a dash and vim, and a touch of the sensational. Don't forget a SELIG Western every Tuesday.

Length, about 1,000 feet.

Code word, Stability.

The Rose of

COMING
OLD
St. Augustine
COMING

A Tale of
Jean Lafitte,
the Privateer

JIM
and
JOE

From the Poem by
HAL REID
Author of
HUMAN HEARTS

Jim and Joe were fishermen, and no two pals could be Near'der to each other bound than these lads of the sea.

Length, about 1,000 feet.

Code word, Jim.

MAY 25th

WEEKLY BULLETIN SENT POST FREE.
LET US PUT YOUR NAME ON OUR MAILING LIST

SELIG POLYSCOPE CO., INC.

20 East Randolph St., Chicago, U. S. A.

loving it. Her old mammy finds her asleep with it in her arms, and, fearful of the consequences, burns it, telling the child that she only dreamed of it. As the evidence has been destroyed, no one ever knows what became of the doll, excepting old mammy. It will be seen that this is apparently thin material for a full reel subject, but it scarcely seems so as acted by the Vitagraph players. The management of the children at the birthday party was especially effective and natural.

Aikali Ike's Auto (Ranay, May 20).—Cowboy farce is again presented by the Esanay Western players, with the usual humorous results. Ike and another cowboy are in love with the cook and quarrel continually over the right to help her in her work, but she disengages her smiles impartially and succeeds in keeping the peace. Ike, in his fits, gets on a horse back side of the river comes along with a bony and she rides away with him. Ike now buys a disreputable, broken-down automobile and intercepts the pair. The lady cannot resist and she goes with Ike. Then a series of mishaps happen that ends with the lady in a runaway machine and a smash-up, while Ike comes puffing along behind on foot. He steals his rival's rig and would take her home, but she will have no more of him, except to give him the beating he deserves. The farce is weak in plot, but has considerable amusing action and is produc-tive of laughter.

A Still Alarm (Bell, May 18).—This picture taken from the old play is put on in an interesting and entertaining manner. The picture is notable for the fire effects, both in the studio and without which is an actual fire scene generated by an oiler's clip department. Fording a stream to discharge you with no explanation, but in truth because his old partner has returned and threatened to bring up the past. He also gives the fellow his daughter. Jock goes back to his position on the fire department. In a quarrel with his accomplice the partner knocks him unconscious, believing he has killed him. He sets fire to the apartment, and goes to the engine house and cuts the fire wires. It would seem that he accomplishes this all too easily. Jock discovers this, and goes out on a still alarm. He rescues the accomplice, who later confronts his enemy, who is at once arrested, and Jock is reinstated not only in business, but in the heart of the lady.

Paul and Francesca (Pathé, May 19).—This is a colored film presented with the usual grace and magnificence that this company brings to bear on such production. It is an exceedingly well enacted tragedy, after the pattern of the old story of Francesca da Rimini, changed in detail, however, from other versions. Paul is sent to bring Francesca as bride to Lancietto, the ruler. On shipboard

they fall deeply in love with each other. The jester notices this, and being at variance with his master, Lancietto, he encourages the infatuation, and after the marriage and Paul has left the country that he might be away from Francesca, he goes to him and persuades him to return. He does so, and the two lovers cannot resist each other. They are found together by Lancietto, who kills them both.

A Close Call (Pathé, May 20).—The train robbery is prevented in this film in a unique manner that brings freshness to the story of the train holdup with the lone girl operator. With Henry Walthall in the principal role, the story is agreeably and naturally presented, and is well managed and put together. The lover is in the habit of sending love notes down from the ranch by his pony-hound. On the day he asks the girl to set the day of the marriage. She agrees to any old day, but when the dog returns with the man's answer, he finds the girl bound. Six thugs had entered and learned the time of the arrival of the pay train, and were now piling sleepers on the track a short way from the station. The girl manages to loosen her bonds, and write back to her lover. The dog takes the note, but she is met by two of the thugs up the track, knocked senseless and left there. By finely managed and concealed scenes the lover and party come to the rescue. The girl left on the track is of course a theatrical trick, at once seen through by the average intelligence and never considered seriously, because even a thief would hardly resort to such means.

Shooting the Rapids (Gaumont, May 20).—These scenes are taken among the Gorges L'Arche, France. Besides the actual raid shooting it gives views of the natural bridge of Arcs, the Tower of Needles, and Lover's Fountain.

Jimmie on a Lark (Gaumont, May 20).—A better title would seem to be Bobby on a Lark, as Bobby, played by the Gaumont infant comedian, seems to carry off the honors of the film. Indeed, the story without his natural little personality filled with the joy of living would fall rather flat. The governess and the nurse take a drive with Bobby to the beach. Here he meets a little gypsy boy, whom much to his elders' consternation, he insists on taking home with him. His insistent dominance wins out, as it does later when he insists on changing clothes with Jimmie, to see how it feels to be a beggar. He militates forth and is assisted out of the grounds by the gardener. He is met by the gypsy mother and taken to camp. Meanwhile Jimmie in his attire is discovered and kicked out by the governess or nurse. The kick seemed as uncalled for as lacking in judgment and taste. When Jimmie returns to his beggar mother the two, under very strenuous and difficult circumstances, drag him back home.

Reviews of Independent Films

Indian Brave's Conversion (Yankee, May 15).—There is nothing striking in the story, good or bad, and the acting would come under the same general classification. The scenery, however, is not Western in appearance in several instances, and again shows the futility of trying to do Western stories in surroundings not suited for the purpose. Much better results can be obtained by this company when stories and backgrounds may be made to appear more in harmony. The daughter of a preacher who has located in a Western mining town is loved by a young fellow who has a bad-man rival. After the two men have quarreled, the bad man is killed by an Indian and suspicion falls on the girl's lover. The Indian, however, being converted by the preacher, confesses and the accused man, now captured and about to be strung up, is rescued just in time. This "just in time" business appears to be an inevitable ending for a certain inferior class of pictures.

Master and the Man (Imp., May 15).—This is a story of rambling complications and no definite purpose, unless it be to show the idiotic conduct of two crooks and the strangely sentimental affection of one of them for the other. The affection is so strong that the holder assumed the other man's guilt and persisted in it after the episode of the guilty man had removed the doubt entirely unnecessary. It is also wondered how he succeeded in going to prison when the pair of young lovers to whom the crook had confessed knew his innocence and would surely have come to his defense. These are but samples of an illogical story, as full of holes as a piece of Swiss cheese. Crook No. 1 is a Raffles fellow, who falls in love with a girl. Crook No. 2 is his butler. The girl loves another man. Crook No. 1 steals a lady's necklace and the girl's lover is accused of it by means of a ridiculous mind reading science. This causes happy, but crook No. 2, not to be outside in sentimental tomfoolery, substitutes his own companion and goes to prison, while crook No. 1 kills himself in a well-acted suicide.

Love and Laughter (Belair, May 15).—Here is clever light comedy, played with the most charming grace. The two young people are destined for each other by their parents, but they rebel at such tyranny, each having an ideal lover in mind, quite different from the other. They finally get together and make it up that they will cause their parents to terminate the match. They write anonymous letters to the old folks, one declaring that the young man is a dreadful drunkard and to look at his red nose; the other stating that the young lady has a nervous affliction that causes her to twist up her face. Then the two proceed to make good, to their own delight and their parents' disgust. Just as the scheme has worked out all right, the pair discover that they have really and truly fallen in love and they are therefore obliged to "fess up and undo their work."

Bronco Buster's Rival (Bison, May 16).—Here is another scenario from the Bison barrel. The first scene shows some entertaining bronco riding, and when Bob appears on the ranch and falls in love with the owner's daughter and gets a position at the same time, so the title tells—not the action. He takes the girl away from the villain, who invites him to a saloon, where he gets him drunk. Then he makes Bob consent to be his accomplice in holding up the fellow sent to the bank by the ranchman. He does so in broad daylight, in front of the bank, and Bob comes along with an extra horse and they both flee to the country. The villain then says him while he sleeps, and the purpose, of course, they are present—comes on, and Bob vindicates himself by running after the villain and capturing him. Then the girl, in spite of her short acquaintance, is last seen, hugging him.

The Colonel and the King (Thompson, May 16).—A decidedly unique little story is unfolded on this film. Introducing scenes around and about Ellis Island, the Emigrant Station, and Battery Park, New York.

The story has added charm by the ever pleasing acting of the clever little Marie Eline. When at the death of his father little George IV. of Saxonia ascends the throne, the coronation is interrupted by an usurper. George is imprisoned, but the jailer cannot complete his mission to take his prisoner's life. He bribes an emigrant woman going to America to take the boy long with her. At Battery Park he is lost, but found later by a policeman, taken to the Pennsylvania Station and shipped West, where his kidnapper tag indicates. At the end of his journey he is adopted by a colonel who believes him to be an orphan, and he is forthwith brought up as a young American soldier. When he is traced thither by the powers of Saxonia, he declares he does not want to be a king but an American soldier, and signs away his rights—a sentimental but hardly logical conclusion.

Oklahoma (Powers, May 16).—The action of this play is obscure and indefinite—that is, to the spectator, though no doubt the parties involved may have known what they were doing. Moreover, the hero is a criminal. A father and daughter shield him from the sheriff, and later, when they are unable to pay their mortgage and start for Oklahoma, he overtakes them and gives a certificate for a hand-drawing in her name. At the drawing the certificate wins. There is evidently some trouble over the matter, which is quieted by a man, evidently a Justice of the peace, stepping forward and marrying them. The story is wanting in refinement.

A Matrimonial Surprise (Powers, May 16).—This reviewer is perfectly willing to confess that he has laughed and cried over films quite frequently, but this farce-comedy or comedy-farce or burlesque, or whatever it might be called, did not strike his funny spot. Bill was the president of the club. The five wives of the five husbands piled into the club and dragged their husbands home by ear or neck or arm. Bill stuck his feet on the table and seemed glad he was not married. The next night they wondered where he was; one man felt so he had cried, but Bill was married. His wife did not look like a woman, nevertheless she made him wash for her, and in the next picture she was very ugly. What a sorry lot of comedy there is seems to be lost in the groove.

Circus Queen (New Biograph, Champion, May 17).—This actress has appeared in pictures before by the Biograph players. The action of the first scene is not quite clear. The owner of the ranch evidently died of fright, but the paper evolved was not made known. It would seem as if the bad would have gone through the villain's action, and at once made trouble. The ranch then came into the possession of a woman. When she came into the room the hero and villain indulged in a bit fight. She disarmed the villain. Later, when all the men were at the saloon he kidnapped her. Meeting the hero, he shot him in the stomach. He remained conscious, and, after binding up his head, he went to the boy and recruited the lady at the bar where she had been taken. Then he married her. The action shows more noise than when last used by this reviewer. It is not a commendable story as stories go.

His Dulcina (Biograph, May 17).—The idea for a good farce seems to be present in this film, which possibly with different development in working out the situations might have been made more laughable. Since he must marry and can evidently find no one else, he marries a dumb woman. Love making under such circumstances is rather difficult until he finds Doctor Coffit, who restores her power of speech. Then nothing can stop her from talking. More fun, it is thought, would have resulted had she used her power of speech more on her husband instead of going to the barnyard. However, she does not sufficient to drive him to Doctor Coffit who makes him deaf, and then he may be in need. Since this is a broad farce, he might have been literally talked to death—a more agreeable notion than deliberately causing an infirmity.

The Harvest (Bellanca, May 17).—In this clear, well defined and convincingly acted story

PATHE FRERES
FILMS

BEAT 'EM IF YOU CAN!
TWO MORE PATHÉ HEADLINERS

THE FLAG DIDN'T RISE

A military story laid in a frontier army camp in which a young Red Cross nurse saves her lover, who has been condemned to be shot.

RELEASED MAY 31

ABOUT 1000 FEET

HIS BABY'S DOLL

A fascinating story of the love of a father for his dead child, a little girl whom he last saw playing with her dolly. His mind is affected and the story of how his reason returns makes a great picture.

RELEASED JUNE 3d

ABOUT 1000 FEET

Coming! Coming! Coming!

"FAUST"

The greatest film ever made, with incidental music specially arranged from the opera to suit this film, scene for scene

Better, Bigger, Brighter than "II Trovatore"

A CLASSIC!

2 REELS 1650 FEET RELEASED JUNE 16

(Orders must be in 2 weeks in advance.) ORDER YOUR MUSIC NOW FROM YOUR EXCHANGE

★ MELIES RELEASES ★

Here we are at last! Released this Thursday, May 25!!

THE IMMORTAL ALAMO

A romance based on the historical event, the siege and fall of the Alamo, taken by the Melies players on the spot, in San Antonio and vicinity. This is at once a romance, a love story, an authentic page from history and an exposition of fine photography. Be sure that you show it to your patrons. Your exchange will have it. Ask for it. Length, 1,000 feet.

Released June 1, 1911

Length, 1,000 feet

IN TIME FOR PRESS

How the reporters for two rival papers obtained the news of a big train robbery.

Send money order for \$1.00 for seven photos of leading players, packed and prepaid. Also posters of stock company, prepaid, for 25¢ each.

Souvenir post-cards with each release at \$5.00 per thousand, express collect.

G. MELIES, 204 East 38th Street, New York City

Western Representative, JOHN B. ROCK, 103 Randolph Street, Chicago, Illinois

KALEM
BERTIE'S REFORMATION
COMEDY DRAMA

Released Wednesday, May 31st.

Length, 1000 feet.



HER SON

A STORY OF THE WESTERN MINES

Released Friday, June 3d.

Length, 1000 feet.

10 photos of the principal Kalem players, each 7 x 9 1/2 inches in size, for \$1.50, postage prepaid.

Kalem Company, 235 W. 23d St., New York City

It is related how a woman averted a murder and scandal and lost her own happiness, this wife being admirably played by Miss Leonard. Her husband, an artist (Walter Miller), was infatuated with her friend (Gertrude Robinson). He invited this lady to his studio and the note fell into the hands of her husband. He was sent to kill the artist, but his wife, learning the details over the phone from the maid while among friends, gets to the studio before him and in a finely rendered scene averts a catastrophe. She then leaves her husband, while the

A POINT GAINED BY INDEPENDENTS.

The preliminary injunction that had been secured by the Patents Company against the Yankee Film Company, William Steiner and others, has been reversed by the United States Circuit Court of Appeals in the following language:

The patent in suit (Edison reissue patent No. 12,057) has four claims. In March, 1907, it was declared valid by this court as to claims 1, 2 and 3, and invalid as to claim 4. The bill of complaint in this suit was filed in November, 1910, and the complainant has never filed a disclaimer of claim 4.

PER CURIAM: The question presented upon these appeals is whether the complainant by its failure to enter a disclaimer of the claim declared invalid by this court has "unnecessarily neglected and delayed," and so lost its right to maintain suit for the infringement of the other claims.

Were we certain that all the facts were before us we should consider it our duty to examine the question upon its merits for the purpose of determining whether the Circuit Court should be directed to dismiss the bills. But the complainant insists that it has not had full opportunity to present the facts, and in view of this contention we shall go no further than to say that, in our opinion, the case presented is too doubtful to warrant the issuance of preliminary injunctions.

It is said that the plaintiff's attorneys will proceed to prepare its case and papers to conform with the order of

the court, but in the meantime the Yankee Company is released from injunction restrictions.

A VITAGRAPH FOURTH OF JULY FILM.

One of the busiest days at the Vitagraph Studios this year was on Friday, May 19, in the production of an allegorical picture, which will be released on the Fourth of July. Three hundred extra men were employed to make up a regimental feature of the Grand Army of the Republic. These recruits were taken in hand by "Captain" John Bunny, who showed remarkable ability in drilling them in the manual of arms. His command was wonderful, and when they were ready to march into the picture one would think, it is said, that every one of them had been in service for a number of years. The mounted soldiers were led by "Caribou Bill" Cooper, who was impressive as an officer and set the pace in the charge as his company gallantly dashed forward before the camera. Those who are looking for something especially convincing and of a patriotic nature for the day we celebrate, will do well to keep this picture in mind and watch for its announcement.

WILL COMMENCE RELEASES IN JUNE.

The United Film Company, which was announced recently as a new factor in the Independent field, is authority for the statement that three independent manufac-

turers from the Motion Picture Distributing and Sales Company have joined their organization. Releases will begin in June, it is promised.

KALEM STOCK COMPANY MOVEMENTS.

The Kalem Company has established another stock company in California, making two Kalem companies in that section. It will be located at Santa Monica, on an extensive ranch where there are 30,000 head of cattle and many thousands of sheep, giving opportunity for genuine pictures of ranch life. A studio will be erected. The company will be under the direction of P. C. Hadigan.

The Kalem company that sails for Ireland has been increased to eleven people, and they will remain in that country until next September. A studio will be erected in a picturesque locality.

DEVELOPING THE ADVERTISING END.

Kinemacolor reports negotiations and orders for a new departure in motion picture manufacture along commercial lines wherein business concerns will use this process for advertising purposes. The National Cash Register Company of Dayton, Ohio, is said to be the first to make such a contract. Among other things, pictures of the plant will be taken from a balloon. The contract is said to amount to nearly \$30,000. Several railroads and cereal companies are also on the list.

other man forgives his wife. The settings are excellent. Soliloquies to the camera are far too frequent, however.

The Lighthouse Keeper (Imp., May 18).—There are some capital effects in this film—one in particular, showing the lighthouse tower at night with the light off and on. The story is melodrama, fairly well conceived but routine rather silly, and is admirably acted, except when scenes of the action are dragged out too long for comfort—for instance, the long view of the lonesome waves and the tedious waiting of the old keeper up the lighthouse steps. A fisherman (Mary Pickford) marries the fisherman of her choice and turns down his rival, who vows revenge with a big B. She goes out to sea with him in a fishing boat and a storm comes on. The heavy, now plots to wreck the party by stamping the light in the lighthouse. The old keeper battles with him, however, wins the fight and lights the lamp. The heavy then takes another drink, goes to the bridge over a river and falls in, leaving the young couple unmolested thereafter.

An Exception to the Rule (Fox, May 18).—This is clever, well constructed comedy, and it is plausibly and naturally acted—a bit mechanical in parts, but certainly clear, and

making its humorous points with excellent force. The two "newlyweds" are very much in love and get along famously until the wife's girl friend (Miss Weber) comes on a visit and tells her that all men are gay deceivers, offering to prove it by sending him a "fake" note making an appointment to meet a lady. Hubby (Mr. Smalley) unwittingly helps the traitress along by worrying over the non-arrival of the flower girl he had ordered. The surprise for his wife and her friend is supplied by a romantic white rose given him by the florist. Finally he goes out to hunt up the florist, and wife and her friend are sure he is going to the appointment. So the visitor sets out to meet him. She meets, however, Hubby's friend, to whom he had passed the note along, slaps his face and comes back, still believing that she has proven Mr. Hubby a faithless wretch. It all comes out when the four people confront each other. Man and wife are reconciled, and the two young single people find another love affair under way.

Gunga Din (Powers, May 20).—Rudyard Kipling's poem of this name is here very creditably illustrated in picture. The fight of the opposing forces, and the retreat is well developed, and with the exception of two sets the backgrounds, both studio and exterior, are thorough-

ly in keeping and convincing. Gunga Din did creditable work, and died much better than some of his associates.

Two Girls Are in Love with Foolishhead (Italy, May 20).—There are some ideas to this film and some room in Foolishhead's madcapness; therefore he is more entertaining than usual; furthermore, the other two characters are permitted to play up to him. The two girls both request him to call at five, and when they find him in a quandary they at once decide to fight a duel. Foolishhead is second to both. Stabbing him on the head with the butt of their foils, they decide to try pistols where Foolishhead up a tree is shot in the seat of his trousers. They then decide to try pistols when Foolishhead up make a choice, and he is run over by an automobile in attempting to prevent them. They carry him prostrate form to the river to bathe his brow. He tumbles in, and is rescued by two athletes, who walk off with the girls.

A Sonata of Souls (Bellanca, May 20).—This story is well constructed and well put on, and, aside from the desire of the actors to stand in the center of the stage and not recite to the camera, the picture is satisfactorily played. It would, however, require more subtle, quicker treatment at the hands of the actors

to make the story strikingly appealing. It tells of a servant who is privately the pupil of a musician. The government offers a prize of honor to the student whose composition will contain the most artistic merit. Moved by the image of the young student who had wilfully signed with her she composed a masterpiece, only to be discovered, and she is a servant. The shock kills her, but the old master takes the composition to the hall, wins the prize for her and places the wreath upon her body—at the same time taking it from the youth.

LICENSED FILM RELEASES

May 22, 1911.

Feet

(Bio.)	The Crooked Road.	Drama.....	997
(Pathé)	Shooting the Rapids in Japan.	Travel.....	150
(Pathé)	Boxing Match.	Sport.....	923
(Selig)	Stability vs. Nobility.	Com.....	1000
(Lubin)	The Gambler's Chance.	Drama.....	900
(Lubin)	A Hero—Almost.	Com.....	400

May 22, 1911.

Feet

(Vita.)	A Dead Man's Honor.	Drama.....	1000
(Edison)	Captain Nell.	Drama.....	1000
(S. & A.)	The Atonement.	Drama.....	1000
(Gau.)	The Emperor's Return.	Drama.....	785
(Gau.)	Swans.....		205

May 24, 1911.

Feet

(Edison)	Madelaine's Rebellion.	Com.....	900
(Pathé)	Heart of an Indian Girl.	Drama.....	1000
(Pathé)	The Carrier Pigeon.	Drama.....	970
(Eclipse)	The Gaul's Honor.	Drama.....	582
(Eclipse)	On the Frontier of Tibet.	Asia.....	420

May 25, 1911.

Feet

(Bio.)	The White Rose of the Wilds.	Drama.....	998
(Selig)	Jim and Joe.	Drama.....	1000
(Lubin)	A Good Turn.	Drama.....	1000
(Melles)	The Immortal Alamo.	Drama.....	1000

May 26, 1911.

Feet

(Pathé)	Semiramis.	Drama.....	1000
(Vita.)	Tim Mahoney, the Scab.	Drama.....	1000
(Edison)	Hearts and Flags.	Drama.....	1000
(Kalem)	Tangled Lives.	Drama.....	1000

May 27, 1911.

Feet

(Pathé)	All for Money.	Drama.....	1000
(S. & A.)	The Lucky Card.	Drama.....	1000
(Gau.)	Jimmie, the Sportsman.	Com.....	510
(Vita.)	Alone at Night.	Drama.....	480
(Vita.)	Fires of Fate.	Drama.....	1000

May 28, 1911.

Feet

(Bio.)	A Romany Tragedy.	Drama.....	998
(Pathé)	Love Proves Stronger Than Duty.	Drama.....	689
(Pathé)	Bob's Microscope.	Drama.....	300
(Selig)	A Novel Experiment.	Drama.....	1000
(Lubin)	The State Line.	Drama.....	1000

May 29, 1911.

Feet

(Vita.)	Cupid's Chauffeur.	Com.....	1000
(Edison)	The Niece and the Chorus Lady.	Com.....	1000
(S. & A.)	The Empress.	Drama.....	1000
(Gau.)	Science vs. Quackery.	Drama.....	970
(Selig)	One of Nature's Noblemen.	Drama.....	1000

May 31, 1911.

Feet

(Edison)	It Served Her Right.	Com.....	375
(Edison)	The Inheritance.	Com.....	625
(Pathé)	The Flag Didn't Rise.	Drama.....	950
(Kalem)	Bertie's Reformation.	Drama.....	1005
(Eclipse)	The Musketeer.	Drama.....	588
(Eclipse)	The Sleuth.	Drama.....	404

June 1, 1911.

Feet

(Bio.)	Curiosity.	Com.....	228
(Bio.)	A Dutch Gold Mine.	Com.....	709
(Selig)	The Rose of St. Augustine.	Drama.....	1000
(Lubin)	A Game of Deception.	Com.....	1000
(Melles)	In Time for Press.	Drama.....	1000

June 2, 1911.

Feet

(Pathé)	Shame on Max.	Com.....	390
(Pathé)	Loyal Love.	Drama.....	604
(Vita.)	The Ends of the Earth.	Drama.....	1000
(Edison)	A Sane Fourth of July.	Drama.....	1000
(Kalem)	Her Son.	Drama.....	1000

June 3, 1911.

Feet

(Pathé)	His Baby's Doll.	Drama.....	1000
(S. & A.)	The Infant at Snakeville.	Drama.....	1000
(Vita.)	A Clever Fraud.	Com.....	995
(Gau.)	Mistrust.	Drama.....	985

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

EXHIBITORS: Get on our Mail List for Descriptive Circulars

BIOGRAPH COMPANY

Licensed by the Motion Picture Patents Company

GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

Letters to "The Spectator"

A Gene Gauntier Champion.
St. Louis, Mo., May 8, 1911.

To The Spectator:
Sir.—I notice in your issue of May 3 an article entitled "Praise for the Film Ladies," and I think the writer overlooked the best of all those leading ladies—viz., Gene Gauntier.

Miss Gauntier is not only attractive in face and figure—being very near my ideal of the real American young woman—but she is possessed of the greatest versatility as witnessed by her work. I refer particularly to *The Lad from Old Ireland* and *Little Bo-peep's Maiden*, as well as *Grandmother's War Story* and the Spanish girl in *Old Florida*. Also to her great emotional scenes in *John's Requiem* and to the coquettish *Louisiana French Girl* in *When the Devil Returns*, also as the *Savannah lassie* in *Sailor Jack's Reformation*. For comedy can you equal Little Sister? And speaking of her daring horse back riding—she seems to be as much at home riding bareback on a flying horse as in a drawing room. For nerve and courage I refer you to the many reckless things she has done in the *Girl Spy* stories. Miss Gauntier's work is so real, so nicely proportioned, so sincere, that, to me, she truly seems a natural and integral part of the picture. There is seemingly no posing for the camera, nor any desire to feature herself at the expense of others—a real actress making her part so natural as to defy criticism.

I believe that "picture acting" is more difficult, and requires more care, training and patience than stage acting. The picture actor is deprived of the voice and the tonal effects thereof. Truly, "every move a picture." Some day just watch the work of the aforementioned ladies. You will agree with me that you will understand much better what Miss Gauntier wants you to understand, than you will from any of the other actresses. If all of this is not ART, spelled in capitals, then I am not a true art.

My idea of a successful picture is based on realism, and so acted that the spectator understands fully without the aid of many letters or captions. A picture cannot be real if one actor or actress is self-conscious and poses or monopolizes the centre; it throws the whole succeeding out of harmony.

The thing which has impressed me the most with the Kalem pictures is that the company of which Miss Gauntier is a member works together so harmoniously and so perfectly. Their work stands forth as a perfect exploitation of picture perfection. I think Miss Gauntier should be given considerable credit for this. I read carefully all criticisms in *The Minnow*, and almost always agree with you fully. Your paper, standing as it does pre-eminent in its field, is widely read and thoroughly respected.

B. M. P.

This letter ought to make Miss Gauntier feel better, if indeed she has felt lonesome when reading the praise for her sisters of the films.—THE SPECTATOR.

Peaches and Cream for All.

BOSTON, Mass., May 4, 1911.

To The Spectator:
Sir.—I read with interest one of the letters to your department last week, in which the writer gave burst to her enthusiasm concerning the beauty of Marion Leonard, which she said was not equaled by any of the other leaders. Now, no one can deny that Miss Leonard is a peach, and I have long admired her, but she seems to get the lion's share of praise, and I would like to boom my favorite a little.

In my mind Mary Pickford is in a class by herself. She is not merely pretty, but she has so many varying expressions that she is constantly springing a new one. She can comb her hair straight back tight and don a wrapper many sizes too large for her and still be a dream. How many of the others can do that? I notice the writer expressed the hope that Mary would stick to innocent parts. I think she has nothing to fear, for while Miss Pickford is delightful as an innocent she is very clever in any role.

Miss Fuller and Florence Turner are very popular in this city. Miss Turner's greatest charm is her smile. It seems to light on the whole film, and Miss Fuller is known as "the girl with the wonderful eyes." I would like to see little Gertrude Robinson come into more eminence. When she has a good part she makes good, but I haven't seen her lately.

Where, oh! where is the favorite of all the girls, Arthur Johnson? I know he scores that bonus with Mr. Costello and Mr. Moore, but, judging from his appearance, I think he's fond of being idolized, as he doesn't seem a bit conceited. That's why I like him. I know Mr. Costello is very popular, as I have a maiden aunt of many years, who thinks he is just "dine" and doesn't think she gets her money's worth if she doesn't see him. If he makes such a hit with her, I don't wonder all the girls are interested.

DONOVAN M.

Expert Opinion of Mr. Anderson.

LOS ANGELES, CAL., May 1, 1911.

To The Spectator:
Sir.—I have been reading many comments of the acting of Mr. Anderson, of the Essanay Company, and I want to say that of all the companies now stationed in or near this city which are producing Western scenarios, Anderson plays the leading part far ahead of any of the rest (in my estimation). His cowboy characters are more true to life than those of either the Bison, Faire, Sells, Kalem, and others.

Long before I ever knew who he was, or before the Essanay outfit struck this section, I was "onto him." I would like to see that chap play Trampas in *The Virginian*.

The Essanay outfit are now stationed in the mouth of Santa Monica Canyon, about 18 miles from this city, where I understand they have a studio. I am going to ride down there some day and look Anderson up, and may send you in some pictures of the Essanay bunch if you can use them with a write-up.

I have been enough of cowboy life and mingled with them enough to know what the "real article" looks and acts like. I just got back from two round-trips myself, and know whereof I speak. Anderson's movements, his dress and, more than anything else, that smile of his and his facial expressions make him (as I say in my estimation) the best cowboy character delineator of any film concern now in the business.

BAR X. BUL.

Why Companies Change Players.

To The Spectator:
Sir.—What I want to say is this. Why on earth do the companies get new people in their

pictures when they know what favorites their present actors and actresses are? Do they do it for spite?

And another thing, I have noticed in a number of pictures, if any one receives a letter he just gives it a glance, or when he is writing one, he just scribbles it in a jiffy. All these little things count, if the managers think they don't.

I am surprised and pleased to see how the motion picture section in *The Minnow* has grown. I have been getting it every week for the past four years, and have kept every copy, and some day expect to have them bound, so that I can show them to my great grandchildren.

EDWARD M. STRICKLAND.

There are always two sides to everything; sometimes more, and it is so with companies changing their players. It is safe to say that they do not change from spite, because they would be the worst sufferers. Actors sometimes get such large heads that it is impossible to live in the same county with them. Sometimes they call it "artistic temperament." Did you ever run across a case of "artistic temperament?"—THE SPECTATOR.

Western Pictures Again.

DENVER, COLO., May 7, 1911.

To The Spectator:

Sir.—I have been reading *The Minnow* for about a year now, and can truthfully say it is the best and most interesting magazine published. I have long noticed that the so-called Western pictures are getting worse instead of better. I have lived in the West for quite a while, and I know for a fact that times were never like they are supposed to be as shown in motion pictures. The *Essanay*, I believe, is the only company that produces half decent Western pictures. Take Mr. Anderson out and they wouldn't be worth showing.

COLORADO COWBOY.

Approves of "The Spectator."

To The Spectator:

Sir.—I wish immediately and heartily to express my approval of the comments published in *The Minnow* of May 10, regarding scenarios and their authors. Last December I took up scenario writing in odd times, primarily for practice in plot development. I have written in all eight scenarios (from this you may see it was but a "side line"). Of this number five have been accepted, and I have hopes for the others.

But besides the practice, what have I to show for the time spent in the work? Two of them sold for \$25 each, two for \$50, and one for \$10—total of \$100. As none of them has been produced as yet, I have not had the pleasure (?) of seeing them on the screen. And what work I have done might have been otherwise spent to better advantage so far as a guarantee of future returns goes, even should my stories prove great successes.

One of the scenarios of which I was rather proud and for which I was offered \$25 I withheld, asking either more money or the use of my name. The editor replied that "as the story will be very materially changed before being produced, we desire to reserve the right to use the author's name or not as we see fit," renewing his offer of \$25. As the scenario had been written for this company (which shows the names of certain authors of literary fame) and was of a nature which I thought would not make it available to any other company, I accepted the offer.

This experience has somehow dampened my enthusiasm for scenario writing. Such an experience has no doubt driven from the field many who would have been able to furnish the editors with really artistic work, worthy of the producer's and photographer's best efforts. Indeed, a man such as will be called upon to write the scenarios of the future would have stopped short at the offer of \$25 for a playlet.

I will say, however, that I was surprised at the businesslike manner in which most film companies handle scenarios, mailing receipts for them, reading and deciding on them promptly, and (in one case) demanding a signed assignment of copyright on payment. Let the manufacturer's policy, that which *The Spectator*—their best friend—advises, is best for them because it is necessary to the proper and inevitable growth of the motion picture business.

Very truly,

KENNETH SPENCER.

St. Louis.—I am a reader of *The Minnow* and don't want to know the names of the Biograph players!

Mr. Kenneth got an average of \$20 for five scenarios. That is some better than was being paid a year or so ago, and if he could grind 'em out like the writer of whom Captain Peacocke tells, twenty-three in three weeks, he would be doing fairly well. But evidently Mr. Kenneth believes that each scenario should be given some thought, which is precisely the thing that must be, if the general standard of the picture play is to be raised. And it will come, too; it must come. The whole course of motion picture development has been upward, even in the stories which are 100 per cent better on an average than a year ago, and in another year or two years we will surely see even greater improvement.

Mr. Kenneth's reference to not wanting to know the names of the Biograph players looks a little suspicious. How can he say that and also say that he is a reader of *The Minnow*? Nobody else does.—THE SPECTATOR.

Wants to Be an Angel?

NEW YORK, May 10, 1911.

To The Spectator:

Sir.—Am a young man, twenty years old, with a great desire to pose for moving pictures. Have money, clothes, and appearance, qualifications. Am able to ride and swim, which I know are also necessary. Can you suggest any way in which I may gratify my ambition? Have been a steady and interested purchaser of *The Minnow* for two years, and wish you the success you so justly deserve.

G. K.

It is fine to have "money, clothes, and appearance," and riding and swimming are healthy exercises, but none of these qualifications will get you anywhere if you can't act. However, if all you want is to see

LUBIN FILMS

THE STATE LINE

Released Monday, May 29.

Reckless, big-hearted Harry Blake saved the sheriff's child and when Blake got into a shooting scrape the sheriff let him escape over the state line. Blake, in turn, saved the sheriff and his family from a flood—and finally married the sheriff's daughter. This is a dandy. Length about 1,000 feet.

A GAME OF DECEPTION

Released Thursday, June 1.

A harem skirt figures in the film. This garment de la mode is worn gracefully by LUBIN'S leading lady, the heroine of the story. The plot is clever and out of the ordinary. There's all kinds of deception and sailing under false colors. Funny! That's no name for it! And still there's deep love interest.

Don't fail to book this one. It will make people talk about your house more than any other current film. It will bring the crowds. Length about 1,000 feet.

LUBIN MANUFACTURING CO.

Model New Studios, 20th and Indiana Ave., Philadelphia, Pa.

Chicago: 22 Fifth Ave. London: 45 Gerrard St., W. Berlin: 35 Friedrich Str.

THE EDISON PROJECTING KINETOSCOPE

(With Outside Shutter)

\$225.00

When you decide to start a motion picture show, start right, by getting the machine that has proven itself superior in every respect by standing up under all kinds of treatment at the hands of exhibitors throughout the world.

If you are now operating another make it will pay you to investigate the Edison—a motion picture machine that is in itself a guarantee of the steadiest and clearest pictures—a machine that is inexpensive to operate and maintain and requires fewest repairs.

It will give us pleasure to furnish full details.

THOMAS A. EDISON, Inc.

64 Lakeside Avenue,

ORANGE, N. J.

yourself in a picture there are probably some of these numerous new companies that are bobbing up over night who would gladly relieve you of your money in return for permitting you to pose. Some of them, it is said, need the money more than you do, apparently. They are said to be looking for people on whom they can confer angels' wings.—THE SPECTATOR.

Criticizes the Scenery.

NEW YORK, May 18, 1911.

To The Spectator:

Sir.—While I have always enjoyed the legitimate drama my interest of late has been solely centered in moving pictures, for not alone have they portrayed good acting, but scenic effects as well, especially in Vitagraph pictures, such as *The Tale of Two Cities*.

In the recent production of *Picciola*, the setting was of a very superior nature, but the scenery fell far below the usual standard, especially the courtyard scene.

The young lady who played the leading part

\$15-\$100 Paid for Plots for Motion Picture Plays

YOU CAN WRITE THEM
We teach you by mail in ten easy lessons and help sell your work. Large & experienced students' work. Only school in existence. If you want pleasant work and good income, write Ass'd Motion Picture Studio, Room 949 Chicago Opera House Block, Chicago.

pleased me very much as she displayed extraordinary talent and made a very sweet appearance.

I read with much interest every issue of *The Spectator*.

GRANVILLE HOWARD,
3 West 101st Street, New York.

New Enthusiastic Merit.

BOSTON, May 18, 1911.

To The Spectator:
Sir.—I have joined the ranks of *Minnow* readers and think it is the "best ever" and far

ahead of any other paper of its kind. The first thing I do when I get it is to dive for the motion picture part. I agree with you that the only assistance the players get is through your columns, and when they are good we should "boost" them. I always look up the Vitagraph films first to see what Maurice Costello is to appear in next, for he leads them all.

A. W. NUTTING.

Who's Who and What's What.
Miss D. Kettner, American Theatre, Spokane, Wash.: Have no measurements of Mary Pickford and Owen Moore, and can't tell you how short she is, nor how tall he is. You should be able to make as good a guess as anybody. Picture players do not stand parts as you understand them on the stage. They have the business told to them and are rehearsed repeatedly for each scene and action.

H. J. Washington, D. C.: In The Fair Debut (Imp.) the attendant was Isabelle Bay, and the men whose teeth were extracted were Gwen Moore, King Bagot, and George Tucker. Glad you think This Mission is the best for the artistic as well as picture news and views.

F. H. F., Franklin, Mass.: The wrong information was furnished by the Reliance people. It was not Miss Leonard, but Helen Davenport, who was the innocent poisoner in Ever the Accuser (Reliance). Thank you for helping correct the error. The lawyer in Woolin of Winifred was Van Dyke Brooks. Your other questions will be answered later.

Louis James, Webster City, Ia.: The doctor in Unanswerable (Imp.) was King Bagot; the wife was Isabelle Ray. Lord Rochester in Jane Eyre (Thanhouser) was Frank Crane.

M. C. D., New York city: Yes; Mary Pickford was the girl in Second Sight (Imp.).

Miss Langdon, Brooklyn, N. Y.: The Edison little boy is Yale Bass. He played in The Romance of Red Chief, His First Commission, and other films.

John G. Fredel, Sheboygan, Wis.: The Fall of Troy was made in Italy, and it is difficult to obtain correct information as to the names of players.

Interestad, Newark, N. J.: Eddie Albert played the girl detective for the Yankee Company.

Adriever, Norfolk, Va.: Keep right on "boosting" The Simon, and you will surely experience that feeling of joy and satisfaction that one always has after a good action. As far as your picture, how can the revision be併ected with it when he doesn't know its name and you don't know whether it will ever be produced? However, let us trust it may be accepted, and that it will deserve praise.

Thomas Martin, New York city: Picciola in the Vitagraph film of that name was played by Mabel Normand. The lover was played by William Humphreys.

Eddie Albert, Indianapolis, Ind.: The leading lady in The Rajah (Edison) was Laura Sawyer. There is no Louis Worthington with the Imp., and they say they know nothing of her. Miss Turner was in bad health a few months ago, but she is now in excellent health.

Miss Bruce Linda, Birmingham, Ala.: No matrimonial information available. Miss Fuller has been called both Claire and Mary. The latter appears to be accepted as correct.

G. A. G., East Orange, N. J.: The scenes in Back in the Primitive (Selig) are not African. The picture was made in this country.

Edith Strickland, New York city: Gene Gauntier is still with the Kalem Company.

A. P. C., New York city: Yes; the same actor, Frank Crane, played Rio Van Winkle, Silas Marner, and the leads in Old Home Week and The Post of the People, all Thanhouser films.

J. M. B., Sunbury, Pa.: The film you mention, The Laundry Lady's Luck, was weak, because it had no connected and logical story. Had there been a story in it, it would have passed for fair farce. If you will look back on the next year or two, you will realize that there has been remarkable improvement in dramatic and comedy quality.

Lillian Antine, Wife of Lige in A Tale of Two Cities (Vitagraph) was Florence Turner. Maurice Costello played Carton and Leo Delaney played Darnby. The film was produced Feb. 21, 1911.

C. D. R., Chicago, Ill.: Guy Coombes was in stock in Chicago for two or three seasons prior to appearing in Edison films.

H. E. M., Columbus, O.: Gaumont films are made in France, and the names of players are not available unless announced in the film.

INDEPENDENT FILM RELEASES.

Feet

May 22, 1911.

(Amer.) Branding a Bad Man.....
(Amer.) A Western Dream.....
(Imp.) The Forged Despatch.....1000
(Edin.) A Mother's Distress.....
(Champion) With Sheridan at Mur-freeboro.....950

May 23, 1911.

(Bison) Outlaw and the Female Detective.....

(Powers) Her Atonement.....

(Thanhouser) The Stage Child.....

May 24, 1911.

(Amer.) The Snow Maiden.....

(Champion) In the Great Big West.....

(Nestor) At Panther Creek.....

(Reliance) There's Many a Slip.....

(Solax) House of Peace.....

(Solax) Devil in the Tin Cup.....

May 25, 1911.

(Amer.) A Trooper's Heart.....

(Amer.) A Daughter of Liberty.....

(Itala) The Little Rider.....

(Imp.) The Miner Chord.....1000

(Rez) Called Back.....

May 26, 1911.

(Bison) Brave Swift Eagle's Peril.....

(Luz) The Two Cockades.....698

(Luz) Tidying Up Paris, Com.....268

(Thanhouser) Get Rich Quick.....

(Solax) An Officer and a Gentleman.....

(Yankee) Thwarted by Nell Pierce.....

May 27, 1911.

(Gt. Northern) The Love of a Gypsy Girl.....

(Itala) Foolishend, Life Insurance Agent.....

(Powers) Fifty Years Ago.....

(Reliance) O'er Fields Scanned.....

INTEREST IN THE IMMORTAL ALAMO.

Interest in the coming film, The Immortal Alamo, produced by the Melies Company, indicates largely increased orders for the production. The film was produced under the personal supervision of Gaston Melies, assisted by Stage Director Haddock and Assistant Stage Director Francis Ford.

VAUDEVILLE.

The current variety bills are:
Baixa.—Romance of the Underworld. Agnes Scott and company. Jack Wilson Trio. Milton De Long Sisters. Frank Morrell. DeVoe Brothers. Tom Linton and his Jungle Girls. Jack Wilson and company. Moille and Neills King.

Colonial.—Eva Tanguay, The Hold Up. Ed Morton, Barnes and Crawford, McKay and Cantwell. Avon Comedy Four. Jewell's Manikins. Spissell Brothers, the Grasiers.

Alhambra.—Gus Edwards' Song Revue. Valerie Berger and company. Gaston and Coverdale. Julius Tanaga. Ed Blondell and company. Swor and Mack. Four Boises. Great Howard.

Hammertin's.—Jack Johnson, Ryan and Richfield. Four Fords. Harry Cooper and company. Juliet. The Bandit. Fanny Rice. Lee Lloyd. Old Soldier Fiddlers. Bert Fitzsimons. White and Perry. Mexican Quartette. Plunkett and Burns. Fannie Fonderle. Fong and Leo. Two Lords.

Fifth Avenue.—Mrs. Yeomans. Jim and Bonnie Thornton. Gus Williams. Lottie Gilson. Fox and Ward and Curran. The Thorns. Allen and Clark. Tom Nawn and company. Haines and Vodic.

New Brighton Theatre.—Carter De Haven. Harry Fox and the Millerettes. Carleton Macay and Mand. Edna Hall in a new sketch. Flanagan and Edwards. Charlotte Stevenscraft. singer and violinist. Leo and Benjamin, comedy acrobats. and Hoa and Tracy. Will Archie and company. Emma Caruso.

WASHINGTON.

Ahorn Grand Opera Season in English—The Vagabonds—The Columbia Players.

Washington.—Mar. 25.—The Ahorn grand opera season in English continues, now in its eighth week, at the New National Theatre. Lohengrin, last week's offering, was presented with an alternate cast of principals that won success. Massenet's Thais, first time here in English, is the current week's elaborate presentation. The cast for the week includes Lois Ewell and Edith Helms in the title-role, each for four performances; Mischa Ferenzo, Giuseppe Picco and Louis Kreidler, Morton Bingham, Venet Morris, Zee Fulton and Vanclift Cooper. Next week, a double bill will be the offering. Lucia di Lammermoor for the first half and The Tales of Hoffman for the remainder.

The Belasco Theatre Stock company inaugurated an indefinite Summer season at the Belasco Theatre on Monday night to an attendance that tested the capacity, presenting as the initial bill J. M. Barrie's whimsical fairy play, Peter Pan. This company will be known in the future under the title of the Vagabonds, that being the original name under which the promoters of the organization were legally incorporated. The permanent company selected by Lionel Belasco comprises the names of Gertrude Belmont, Violet Vivian, Florence Huntington, Vera Mellich, Imogen Taylor Fairchild, Mrs. Alice Stanshaw Wheatecroft, Charles Hopkins, Emmett C. King, S. Hines, Stanhope Wheatecroft, Butler Mellich, and many extra local players. The original production is made by special arrangement and the performance is warmly approved. Violet Vivian, remembered for her good work last season with the Ben Greet Stock company at this house, won extended praise in the title-role. Other roles were well rendered by Florence Huntington, as Mrs. Darling; Charles Hopkins, as Mr. Darling and the pirate, Captain Hook; Gertrude Augarde, as Wendy; Imogen Taylor Fairchild, as Tootles; Fuller Mellich, as the pirate, Smee; Stanhope Wheatecroft, as Nana, the shark; and the Shabby Sisters, Margaret and Juliette, (special engagements), for the parts of Michael and John. Wendy's small brothers. Next week, Old Heidelberg.

Thomas Buchanan's comedy in three acts, A Woman's Way, was selected by the Columbia Players for a continuation of the successful business attending their stock season. Frances Nellis, whose success last week at The Girl of the Golden West, seized another opportunity to win praise in the character of Marion Stanton, the part played by Grace George. A. H. Sturz, the new leading man, gives an excellent performance of the husband. The company is well cast, as follows: General Livingston, George W. Barber; Bob Livingston, Fred Butterfield; Oliver Whiting, Frederick Forster; Edwin Morris, John E. Kline; Wilson, Stanley James; Mr. Lynch, Arthur Ritchie; Mrs. Stanton, Marie Balston; Mrs. Livingston, Emeline Melville; Elisabeth Livingston, Jessie Glendinning; Mrs. Elisabeth Blackmore, Carrie Thatcher; Belle Morris, Nella Melville. Next week, the Columbia Players will give a further test of their versatility in a musical play, George M. Cohan's Forty-five Minutes from Broadway.

The regular season at Chase's closed with Saturday night's performance after a remarkable season. Cora Shreve's May Carnival, a celebration of the dancing schools commencement, will occupy this theatre for four nights, commencing Wednesday with a juvenile operetta composed by Miss Shreve, entitled The Parasite Doll. Morgan A. Sherwood, of the National Theatre, who was given credit for the pretty staging, has two effective Indian and Japanese scenes.

Manager William H. Rapley, of the National Theatre and Mrs. Rapley spent the past week in their automobile, visiting Atlantic City and other seaside points. During the absence from the city of Treasurer William H. Fowler in charge of the business direction of the Washington Baseball Club, the National Theatre box-office is occupied by Zach Walshy.

Fifty Danish students from the Royal University of Copenhagen gave a choral concert at the White House lawn party on Friday afternoon for President and Mrs. Taft. The members were selected from the Danish Student Singers' Society. Crown Prince Christian of Denmark is the chairman of the present concert tour, which will include Sioux City, Omaha, Cedar Falls, Detroit, New Haven, Troy, and New York city. The Danish American Association has charge of the tour. Herr S. Leyson, choir-master of the Royal Danish Opera, conducted the programme.

Or the programme of The Man from Home, at the Belasco, two names are set down for the part of the heroine. Helen Harvest played on Monday and Madeline Louis on Tuesday. It is understood that Miss Harvest has been an understudy in the part, and so successful that she has been promoted as an alternate for succeeding nights during the concluding weeks of this season.

The outdoor performances of the Ben Greet Woodland company, through the ideal Summer conditions prevailing the past week, were most successful. They were given on the lawn of the Bristol Hotel for Girls.

The vaudeville bill presented at the Casino this week, which inaugurates the policy of changing the entire bill twice each week, notes the names for the first half: Hall and Tharr in the comedy sketch. The Bachelor's Baby: Whitman Brothers, Mother and Davis, Collins and Reilly, the La Roys. For the second half

the programme includes the Misses Hyland and Farmer, Hoey and Moran, Jack and Bertha Rich, Hubert De Veau, Miller Brothers, and the Musical Days.

The Lyceum Theatre closed Saturday night after a disastrous two weeks burlesque stock season.

The Gayety has but a fortnight to conclude a season that has been most successful. The current week's attraction is The Folies of New York and Paris, followed next week by Weber's Parisian Widows.

During the past week an oil painting of Lauritz Hamer, the conductor of the Washington Symphony Orchestra, was added to the group which adorns the walls of the lobby of the Columbia Theatre. It was painted by Nels Orage of this city, a graduate of the Corcoran Art School and the Pennsylvania Academy of Art, and a pupil in portrait painting under the celebrated artist, William M. Chase.

JOHN T. WARDE.

KANSAS CITY.

Eva Lang and Eugene Ormond Acquitted Themselves Admirably—Notes.

The week of 14 finds three more theatres closed, the Orpheum, Gillies, and Century falling into the "nothing doing" line. The Gayety announces the current attraction as their final offering, which will leave only the Willis Wood, Shubert, and Empress in the limelight. Some genuine Summer weather has made excellent business at the outdoor amusement places, however, and it seems that those in this line who opened early are indeed "catching the worm."

Eva Lang and her excellent co. gave The Squaw Man at the Willis Wood 14-20, playing to good business in spite of the heat. The play was splendidly presented and the principals and the principals all exceptionally well received. Eugene Ormond, engaged in the title-role, acquitted himself admirably, winning enthusiastic applause. Miss Lang in the part of Native Bitch showed versatility in a very clever character part and shared honors. Other principal parts were well taken by Ralph Martyn Smith Davis, Joseph Selman, Eugene Du Ross, Katherine Sheldon, and E. B. O'Neill. The production was especially well staged and costumed. Eva Lang co. in The Lion and the Mouse 21-27.

The Lyman H. Howe travel pictures began their second week at the Shubert 14 to the usual good business and pleased immensely. South Polar pictures were one of the features of the bill, which also included travel scenes from London, Denmark, Venice, Milan, and the Shoshone Falls, Idaho. Several especially clever comedy creations also found favor. The pictures will be continued for several weeks.

The Empress, which announced open doors throughout the Summer, moved to another big week 14-20. James and Elsie Pinney, who style themselves champion swimmers, were the tonline attraction, and the various feats under water were the source of much wonderment to the big houses. Other acts included Holmes and Biley, Le Fevre and St. John, Charles A. Murray, Bea Hamilton, Ballis and Von Kaufman, Robbie Sims, and Bobby Pandos and Brother, all pleasing.

The Gayety began its final week 14 with the Bowery Burlesques, playing to very satisfactory business. Ben Jensen and Lizzie Frelich headed the co. The theatre is announced to re-open about Aug. 20.

The Gillies 14, its closing performance 14 with a big double bill, consisting of Buffalo Bill, Jr., the play of the previous week, and The Emperor. A large audience was in attendance and gave the players an enthusiastic farewell. An early August reopening is promised by Manager E. S. Brigham.

Another big Sunday at Forest Park 14 marked the opening of a week that promises excellent business on account of some real Summer weather. Standard's band concerts and vaudeville were the headline attractions of a big bill of amusements.

D. KEEDY CAMPBELL.

NOTES OF VARIOUS ACTIVITIES.

A. Salisbury, of 824 Center Street, Chicago, will send free of cost a photograph of the statue of Shakespeare in Lincoln Park, in that city, as it appears decorated with flowers on the poet's birthday, April 23, to all who contributed to the decoration.

According to the Nashville "Tennessean," Edith Ketchum made a pronounced hit by her emotional in Lens Rivers during the last week of the Trahern Stock company in that city.

The opening of the Pennsylvania Tunnel and the consummation of the trolley service across the new Queensboro Bridge has added an important to Long Island real estate activities. One of the principal benefactors of these added rapid transit facilities is Elmhurst, which is directly on the line of progress. The little town possesses all improvements in the way of grading, sewerage, curbing, etc., with no assessments to pay. Particulars of this building place are to be had at the Queensboro Corporation, 388 Fifth Avenue, this city.

B. G. Whitney is offering some of his established successes for lease for the coming season, with an abundance of choice territory available. The plays include Isle of Spice, Knight for a Day, Broken Idol, etc. Mr. Whitney's offices are located in the Detroit Opera House, Detroit, Mich.

The City Hall and Opera House, at Columbia, S. C., is offered for sale, and bids will be received by the City Clerk, G. F. Cooper, of that city, until June 1. The city of Columbia reserves the right to reject any and all bids.

LETTER LIST.

WOMEN

Anerbach, Dorothy. Maud Atkinson. Etta Ar-nam. Mabel Altman. Lee G. Anna Bradley. Emeralds Blosser. Molie Bryant. Jessie Bushy. Mrs. Wm. Boyer. Elizabeth Buckley. Marie Baxter. Fay Browning. Grace Barbour. Elizabeth Brock. Josephine Burke. Adelle Barker. Eugene Besser. Florence Baker. Margaret Browell. Conant, Helen. Mrs. J. P. Clark. Wm. Orman. Miss C. Caryl. Maude Cline. Edna Crawford. Blanche Clark. Mrs. J. Cowles. Miss Cleoany. Jessie Carter. Marjorie Cortland. Mrs. Howard Chambers.

Dunsmire. Mrs. Jas. Jas. Da Campay. Florence Donaldson. Lillian Dix. Mamie Day. Marie Du Pre. Amy Dale. Dorothy Dane. Grace De Vere. Ethel Davis. Maria Devereux. Edwarda Failla. Florence Elton. Ruth Elton. Kathleen Fiske. Louise Elton. Ethel Field. Edith Field. Jessie Field. Gailor Ford. Mabel Florence. Jane Farrow. Grace Fisher. Mrs. F. Haworth. Fawcett. Ruth Francis. Mabel Florence. E. Guy. Miss. Emily Gordon. Ethel Gray. Hartford. Maxie. Marie Harrison. Minnie Hay. Mabel Hawthorne. Mildred Hyland. Mrs. Hallie

well. Carroll Hamilton. Nora Husky. Mary Hopkins. Mrs. A. L. Martin. Iris Irvin.

Jamison. Katherine. Florence Johnston. Ellen James. Ruth Jennings. Natalie Jerome.

Kimball. Grace. Virginia Kendall.

Loris. Mignon. Anna Laughlin. Lillian Lorion. Louise Lathrone. Dorothy Lyons. Isabel Lewis.

Miles. Mildred. Tilly Monroe. Mary Miles.

Louise Marshall. Rose Miller. Louise Meyers.

Norma Mitchell. Mrs. E. McVey. Louisa McMillan. Catharine McGavin. Lotte McLaughlin.

Marge McGreer. W. A. McLaughlin.

Novak. Lenora. Goldie. Eliza Otis. Thelma Overbury.

Isabel O'Malley. Mac Osborne.

Perley. Texas. Virginia Pearce. Edith Pevechet.

Iola Palmer. Clara Paquet.

Rosella Rose. Jessie Rosen. Carrie Reynolds.

Anna Sammons. Mabel Rainford. Catherine Warren. Thomas Hogan. Ann Raymond. Ray Raymond.

Eva Regan. Margaret Reiley. Bertha Reiley. Jessie Rhine.

Sayres. Margaret. Bonita Serra. Charlotte Sleeth. Ruth Shepard. F. Smith. May Stock.

Marion Socier. Estelle Sprague. Grace St. Clair.

Louise Sydwell. Mrs. Bert Smith. Clara Schroeder.

Townsend. Vere. Sue Talmage. Jeanne Towler.

Mr. Henry Taylor. Marie Tower.

Von-Juke. Edna. J. Von Stutten. May Voss.

Grace Van Auken.

Warren. Alice. Cady Whaley. Bertha Whitely.

Keith Wakeman. Eleanor Woodward.

MEN.

Adair, John. Maclyn Arbuckle. Edwin August.

Glaude Amaden. Louis Aucker. Billie Atkinson.

Paul Armstrong. Geo. Arlis.

Belmont. Joseph. Jas. Beall.

Edwin Burns.

Frank Bixby. Johnon. Briscoe. Relford Burnett.

Herbert Boatwick. J. A. Bingham. Leon Brown.

Walter Brower. James Beall. Carl Burton. G. Bennett.

Carrey. Harry. Wm. Clifford. Wm. Cullen. Fred Conklin. Phyllis Collins. Charles Champlin. Edwin Cowies. Wilber Cox.

Doyle. James. F. A. Demarest. Charles De Beck. Eugene Danielle. Race Bannochie. J. Douglas.

Edwards. E. E. Marcus Ellis. Lawrence Evaristo.

Fulton. Charles. Van Frank. Ernest Frances.

Grant. Ernest Greenberger. Fortune Galls.

A. Guard. Robert.

...FOUNDED IN 1884

American Academy of Dramatic Arts AND EMPIRE THEATRE DRAMATIC SCHOOL

Board of Trustees

FRANKLIN H. SARGENT, President

DANIEL FROHMAN
AUGUSTUS THOMAS

JOHN DREW
BENJAMIN F. ROEDER

A Practical Training-School for the Stage, Connected with Mr. Charles Frohman's Empire Theatre and Companies.

For Catalogue and information apply to
THE SECRETARY, Room 141 Carnegie Hall, New York

SCHOOL of ACTING Of the CHICAGO MUSICAL COLLEGE

Now in its NEW HOME facing the Lake Front Park

The finest building of its kind in the world. A School of Practical Stage Training with all the advantages of a great Educational Institution.

Containing ZIEGFELD THEATRE

An Ideal Auditorium—offering students unsurpassed facilities for Rehearsals and Public Appearances.

J. H. GILMOUR Director

The most distinguished actor ever connected with a dramatic school.

MARSHALL STEMDAN Assistant Director

Catalogue Mailed Free

ZIEGFELD THEATRE

Available for a Limited Number of First Class Bookings

624 South Michigan Avenue, CHICAGO, ILL.

ALVIENE UNITED STAGE TRAINING SCHOOLS

THE CELEBRATED DEPARTMENT SCHOOL

Recognized as the Universal Theatrical Managers' School of Acting.

MUSICAL COMEDY

DRAMATIC ARTS

The Drama, Make-up, Characterizations and Allied Arts.

Opera, Singing and Allied Arts

STAGE DANCING

Every Style of Classic, Modern, National and Character, also Vaudeville Arts.

Students' Stock Co. and Public Performances assure New York Appearances.

Failure Impossible. Booking Department. Theatrical Agents and Managers supplied.

Send for Illustrated Booklet, how 5,000 pupils now on the stage succeeded. For information address

Secretary's Office, Suite 11, GRAND OPERA HOUSE, at 25th Street and 8th Avenue

(Entrance, 369 8th Avenue), NEW YORK CITY

THE NATIONAL CONSERVATORY OF DRAMATIC ART, ELOCUTION and ORATORY OPEN THE YEAR ROUND UNDER THE DIRECTION OF F. F. MACKAY

Special Attention Given to Course for Teachers of Elocution and Physical Training.
Actors Coached in Special Characters and all Dialects.

A Summer Class in Acting and Dancing will be Opened on the First Monday in July and
Continue Through Six Weeks.

OFFICE HOURS, FROM 9 A. M. TO 5 P. M.

SEND FOR PROSPECTUS 19-28 W. 44th ST., NEAR 5th AVE., NEW YORK, N. Y.

American School of Playwriting

1645 BROADWAY, NEW YORK CITY

The analysis of play construction and dramatic principle, by W. T. Price. Royal Octavo, \$8.
"Undoubtedly the most far-reaching work on the construction of the drama that has ever been written."—Theatre Magazine.
Through Booksellers, or, for the book, circulars of the School (Correspondence, Collaboration) and of the Circulating Library of all published plays and books on the stage.

H. LOREN CLEMENTS TELEPHONE: VOICE SPECIALIST 4127 Mad. Bx. SUMMER SCHOOL, POCONO MOUNTAINS Also, 200 Mad. Bx. Studio Hall, 80 E. 84th St.

MME. EDMUND SEVERN TEACHER OF SPECIALTIES: VOICE and PIANO DICTION AND PLACEMENT

TORRIANI SCHOOL OF SINGING
261-262 Carnegie Hall, New York

Singing and speaking voice cultivated by absolutely pure method. Professional and private instruction. Address

FERNAND E. L. TORRIANI

PILAR MORIN'S STUDIO

Teaching Pantomime; also Plays and Sketches

Stage. Phone 3200 River 63 West 104th St.

MR. PARSON PRICE

Voice Culture
Speaking and Singing. Teacher of Julia Marlowe, Maude Adams, Marie Cahill, Grace George, Cariotta Nilsson, Frances Starr, E. H. Sothern, Laura Burt, Doris Keane, Chrystal Herne. Send for CIRCULAR.

55 West 25th Street, New York

MENZELI

All Styles of Dancing

55 E. 16th St., nr. Broadway

Maitress de Ballet of Grand Opera Fams

KATHRYN MADDOX WAYNE

Leading Lady

Royal Stock Company

MONTREAL

WILLIAM F. HADDOCK

STAGE DIRECTOR

Melies Star Films Santa Paula, Cal.
See "The Immortal Alamo," Released May 25

CLARA TURNER

SCHENECTADY, N. Y.—VAN CURLAR THEATRE

JULIAN ELTINGE

NOW APPEARING IN
THE FASCINATING WIDOW

Direction A. H. WOODS

A. S. BYRON

that
Robert
Comedian

---ENGAGED---

Management COHAN & HARRIS

Permanent address, 139 W. 47th Street

"DAINTY"

ESTELLE ALLEN

"Miss Allen has all of the youthful impetuosity that goes to make her stage presence bright and refreshing, and there is a naturalness in her manner of acting that only an impetuous girl of her years would be able to bring out in all its force."—Indianapolis, Ind., Sun, Aug. 24, 1909.

Invites Offers for Next Season.

Address MIRROR.

GEORGE ALISON

LEADING MAN

Murat Theatre, Indianapolis

WEDGWOOD NOWELL

LEADING MAN

CLAIRE COLWELL

LEADING WOMAN

Direction MAURICE CAMPBELL

MRS. FISKE

UNDER HARRISON GREY FISKE'S DIRECTION

12 West Fortieth Street, New York

EDWIN H. CURTIS

STAGE DIRECTOR

COLUMBIA THEATRE STOCK, WASHINGTON, D. C.

JOHN A. LORENZ

LEADING MAN

Dominion Theatre, Winnipeg

Franker Woods

COMEDIAN

FEATURED
MY CINDERELLA GIRL
LAST SEASON
Invites Offers for
Next Season
1036 Knickerbocker Theatre Building.

THE NEW YORK DRAMATIC ATHENEUM

AND

Stage Career Agency

Managing and Exploiting Professional Artists and Exceptional Amateur Talent in
Drama, Musical Comedy, Vaudeville, Opera, Concert and Lyceum

Discovering, Coaching and Directing Classes of Clever
Amateur Talent. Save much of time and money, of
for grace and action. Special Classes in Pantomime—
Pantomime Expression, Classic and Social Dancing

SKETCH BUREAU—ACTS ARRANGED, PRODUCED—LYCEUM MATERIAL
LOUIS HALLETT, Professional Director, Actor, Coach

Knickerbocker Theatre Building, Suite 530, New York, N. Y.